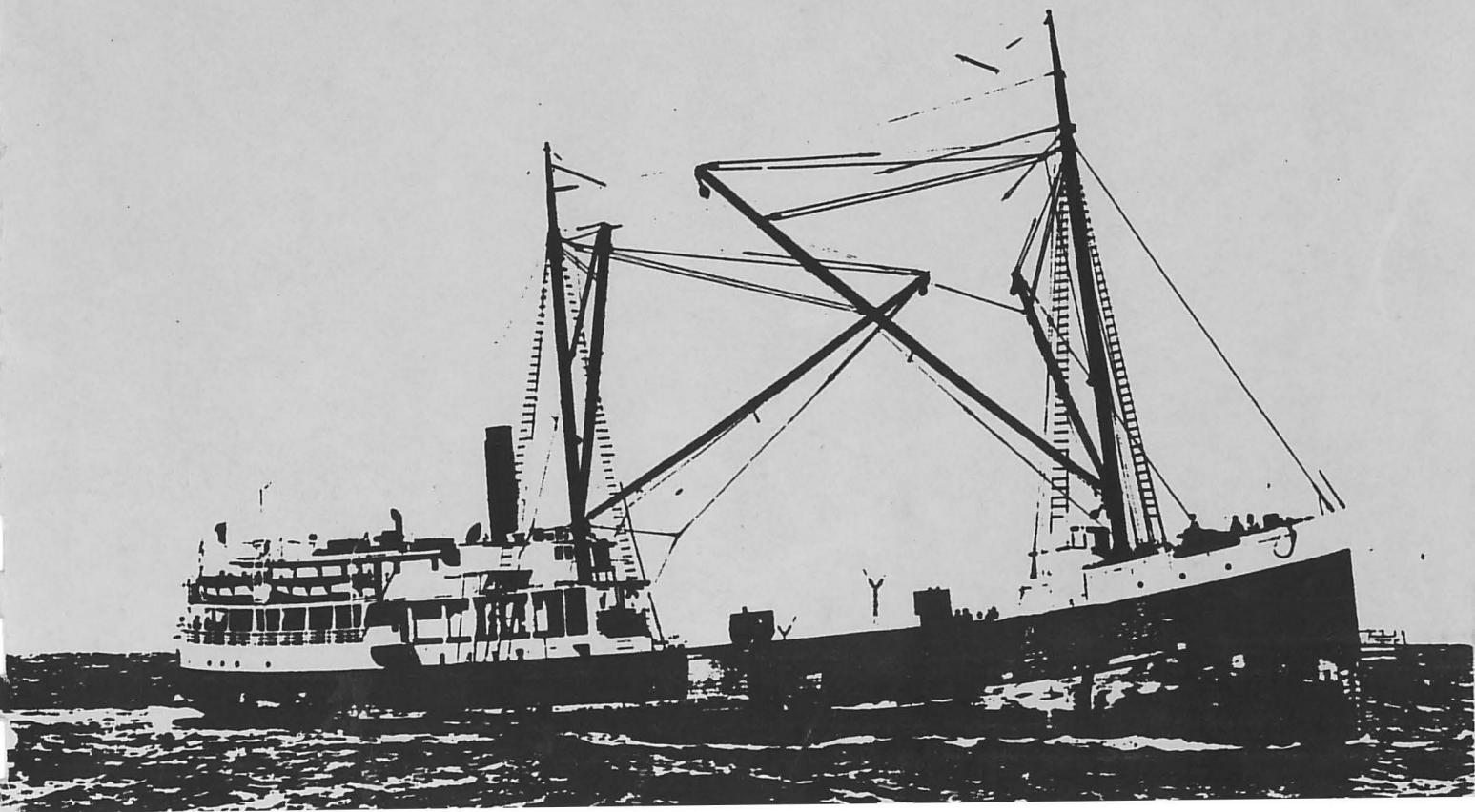


INTERPRETIVE PROSPECTUS

**National Maritime Museum
Golden Gate National Recreation Area**



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1987

Interpretive Prospectus

National Maritime Museum
San Francisco

Golden Gate
National Recreation Area

1987

Division of Interpretive Planning
Harpers Ferry Center

Approved by memorandum of
August 18, 1987 by Acting
Regional Director,
James R. Mills, Western
Regional Office.

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**APPENDIX I
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1. Interpretive Prospectus

The primary park planning document is the General Management Plan. The *General Management Plan* for Golden Gate National Recreation Area, which includes the National Maritime Museum, was completed in 1980 and provides general direction for park planning and operations.

The interpretive prospectus follows the general management plan, and provides general direction for park interpretation. In the case of Golden Gate National Recreation Area, there is a separate interpretive prospectus for each park unit: Alcatraz, Fort Point, Marin Headlands, Muir Woods, Ocean District, and National Maritime Museum.

Detailed interpretive planning follows approval of the interpretive prospectus by the Regional Director. Detailed plans include audiovisual plan, historic furnishings plans, museum exhibit plan, publications plan, and wayside exhibit plan. These lead directly to production of interpretive media.

An interpretive prospectus is prepared by an interdisciplinary team meeting on site. In the case of the National Maritime Museum, the interpretive prospectus team included an audiovisual producer, curators, exhibit planners, an interpretive planner, maritime historians, a maritime history interpreter, park interpreters, and park managers. Team members represented the Columbia River Maritime Museum, The Kendall Whaling Museum, Mystic Seaport Museum and, from the National Park Service, Golden Gate National Recreation Area, Harpers Ferry Center, and Western Regional Office.

The identified goals of the National Maritime Museum are:

COLLECT
DOCUMENT
PRESERVE
INTERPRET
EXHIBIT
RESEARCH

The interpretive prospectus for the National Maritime Museum is not a museum prospectus. It concentrates on "interpret" and "exhibit." The other goals are equally important, but are considered only as they impact interpretation and exhibits.

This prospectus considers the history and existing condition of museum interpretation, provides guidelines for future directions, and provides the basis for decision making. Generally, the useful life of an interpretive prospectus is about five years. At the end of that time it is useful to reexamine the prospectus to see what changes need to be made or if a new document is needed.

The process by which the prospectus was formulated is of equal importance. This process does not stop with the approval of the prospectus. The contacts, decisions, experience, knowledge, responsibilities, responsiveness, and supportiveness continue after the team has completed its task.

The written plan and the continuing process combine to make this interpretive prospectus an instrument to direct change.

2. Foreword

The National Maritime Museum of today is many times more complex than its forerunner, larger geographically and in size and scope of collections. Exhibits have been upgraded. Artifacts, including the historic ship collection transferred from the State of California, receive comprehensive preservation treatment. While there is no conservator on the museum staff, collections are now housed in a controlled environment and cared for by a staff of professional curators who have had extensive training. The library has handsome new facilities, including study carrels for long term research. The old square-rigger BALCLUTHA is newly rerigged and redecked, her hull plates renewed and recoated.

Even so, problems faced by the museum of today bear a striking resemblance to those of ten or twenty years ago. In spite of improvements, the museum still suffers from what was called, in 1974, "massive attacks of public indifference or open antagonism."

The Vision

The early vision was:

". . . Aquatic Park basin transformed into a gala carnival scene of historic San Francisco sailing vessels, crowned with BALCLUTHA tied up to the graceful curving Aquatic Park pier."

-- Scott Newhall, 1974

And a maritime museum to tell the story:

"San Francisco, the port that inspired the building of the Yankee clipper ships, that supported the magnificent

'downeast' Cape Horners until the turn of the century, that sent whaling ships to the Arctic, sealing vessels to the Western Pacific, lumber schooners to the South Seas, and which, in the Salmon packing fleet, had the last great gathering of sailing ships on the face of the earth."

-- Karl Kortum

The vision for today is more than an extravaganza of the history of San Francisco and the days of sail. As the museum entered the National Park System it was redefined. The vision of today's museum, as a part of the National Park System, is to preserve the maritime history of the Pacific Coast. That history is the romance of sail and steam; a continuum from PreColumbian time to the present; ships, small boats, collections of seamen's arts and crafts, fine arts, ship plans, nautical charts, ships' journals and logs, the myriad of objects, documents, and ephemera left in the wake of history; and the intangibles: music, stories, lore, and, most important, the skills to build and restore ships, carve scrimshaw, and work with rigging of steel and hemp.

The fulfillment of today's vision requires new approaches to preservation and communications, new and stronger ties with the community, and stronger public participation. The goal is to bring together a larger community that can support the new vision and take pride in it.

Kenneth Hudson (*Museum's for the 1980s: A Survey of World Trends*, 1977) states that by the end of the 1980s there will be only two kinds of museums in the world -- the "national" museums such as the Louvre, the British Museum, and the

Above all, it will be required of the staff of the National Maritime Museum that each individual reach out and embrace change -- change within each individual, and change within the museum. The museum is getting better or it is getting worse -- it does not stay the same -- this is change. The changes are happening every day and, to achieve today's vision, the staff of the National Maritime Museum must direct and control it.

3. Introduction

The goals of the National Maritime Museum are to add to the collection, document, preserve, interpret, exhibit, and research. There are many challenges to be overcome. These challenges include the name of the museum(!), deciding what to do first, formulating short and long range plans for the museum, and obtaining the fiscal resources necessary to implement the plan. This Interpretive Prospectus is concerned with interpretation, and exhibition goals.

The Name

The National Maritime Museum is neither "the" National Maritime Museum nor even "a" National Maritime Museum. It is the museum of a great port in a region rich in maritime history.

The maritime museum in San Francisco needs to build a strong base of local and national support. The term "national" dilutes the goals and the nationwide and local support of the museum.

Within the nationwide maritime museum community, there is abundant recognition that, in this country, there is no "National Maritime Museum," and that there are several excellent regional maritime museums, of which San Francisco is one. On this level, the name is an annoyance to many people.

Visitors coming to see a "National Maritime Museum" must surely be disappointed, and there is no good reason for this. A disappointing "national" museum can, at the same time,

be an outstanding and rewarding regional museum of national significance.

As soon as possible, a new name should be selected for the museum that reflects its scope -- the maritime history of the Pacific Coast.

The Resource

The National Maritime Museum, San Francisco, is the permanent repository of a collection of international importance:

"The National Maritime Museum of the Golden Gate National Recreation Area possesses one of the largest fleets of floating historic vessels in the world. Many rare and unique examples of the shipbuilder's craft, principally the work of Pacific Coast yards, are part of the park's collections. Noteworthy examples include the British steel-hulled grain ship BALCLUTHA (1886), the Pacific Coast lumber schooner C. A. THAYER (1895), the steam schooner WAPAMA (1915), the hay scow schooner ALMA (1891), the sidewheel paddle tug EPPLETON HALL (1914), the tug HERCULES (1907), and the ferryboat EUREKA (1890). In addition there are (67) small craft and boats as exhibits or in storage. Out of the water and utilized as a museum structure is the circa 1906 Lewis Ark, an early type of houseboat indigenous to San Francisco Bay and, like all of the historic ships, listed on the National Register of Historic Places. The C. A. THAYER is a National Historic Landmark. (Since the Cultural Resources Management Plan was written in 1982, BALCLUTHA, EUREKA, HERCULES, AND WAPAMA have also achieved National Historic Landmark status and ALMA will be nominated.)

"One . . . highly significant maritime cultural resource in GGNRA is the large collection of nautical artifacts, including ship's parts and memorabilia, at the National Maritime Museum. There are approximately (30,000) artifacts, making the (collection) one of the country's largest. Significant artifact groupings include scrimshaw, relics of Gold Rush vessels which helped establish San Francisco as a major port, ship models, portions of hulls and gear from important vessels such as the scow schooner CHARLES W., whaling equipment, steam engines, paintings, figureheads, and many personal and working items of sailors. In addition to the many artifacts there are also significant archival resources. The J. Porter Shaw Library of the National Maritime Museum contains some 12,000 volumes, many of which are rare first editions. There are also primary source materials, including ships' logs, a collection of some (250,000 photographic) images, many of which are from the earliest periods of maritime and west coast photography, (100,000 sheets of ship plans, and 600 cubic feet of manuscripts and archives), and (close to 400) taped interviews of sailors and important maritime figures. "

-- R. Patrick Christopher, James P. Delgado, and Martin T. Mayer, *Cultural Resources Management Plan for Golden Gate National Recreation Area* (preliminary), 1982

Golden Gate National Recreation Area has significant maritime resources in addition to those in the National Maritime Museum collection. These maritime resources augment the museum interpretation and collections:

"There are many maritime related structures in the park . . . There are three lighthouses in the park: at Fort Point, Alcatraz, and Point Bonita; a fourth lighthouse at Point Montara was recently added to the park boundaries but is not administered by GGNRA. There were three life-saving stations, built to aid mariners in distress, in the park area. One was at Point Bonita, where foundations and a marine railway for launching lifeboats still exist, and two stations at Ocean Beach, both of which are now gone. The Point Bonita Life-Saving Station remains were recently nominated to the National Register of Historic Places. The three lighthouses are listed on the National Register. The marine exchange lookout stations at Lands End were first built in 1850 to report vessels entering San Francisco during the Gold Rush. The last of these (built in 1928) still stands. The lookout stations, some of which are unverified historical archeological sites, and the one standing structure were nominated to the National Register in 1980. Other structures include docks, wharves, and piers, the most important of which are the piers of the Pacific Port of Embarkation at Fort Mason. The Port of Embarkation was the principal shipping point for troops and military supplies to American campaigns or wars overseas starting in 1912 and ending in 1972. The piers and their attendant structures are listed on the National Register at a national level of significance. There are also many shipwrecks, many of which are unverified potential resources. Accurate records for wrecks on or near GGNRA's seashores do not exist but a safe estimate numbers somewhere near one thousand. The sole verified shipwreck archeological site in GGNRA is the . . . remains of the 1848

Gold Rush steamship TENNESSEE at Tennessee Cove. (Several others have been verified since 1982.) At the present time plans are proceeding for a comprehensive documentation of the remains by a volunteer group of scientists, historians, and archeologists. Being important archeological resources inasmuch as they represent 'time capsules' for the periods of their use and demise, these wrecks are considered significant and worthy of survey and documentation. Unverified potential sites, either on the park's submerged lands or on park owned beaches, include the 1864 British iron-hulled grain merchant VISCATA on Baker Beach, the Pacific Mail steamship CITY OF NEW YORK, built in 1875 and wrecked in 1893, and the Pacific Mail steamship CITY OF RIO DE JANEIRO, built in 1878 and wrecked in 1901, both of which may lie on the park's submerged lands near Kirby and Bonita Coves, the 1882 ship ELIZABETH, which was wrecked in 1891 at Slide Ranch, and the 1854 clipper ship SAN FRANCISCO, which may lie on the park's submerged lands near Bird Rock and Rodeo Cove. There are doubtless others which will eventually be discovered and their extent, integrity and significance assessed.

"The maritime cultural resources of the park relate to many phases of local, regional, national, and in some cases international history; many ethnic groups and peoples were involved, and the contributions of the maritime trades and commerce to the infant City of San Francisco did much to give the west coast a place of international significance."

-- *Ibid.*

Compliance

This Interpretive Prospectus is in compliance with applicable legislation relating to the National Park Service, Golden Gate National Recreation Area, and historic preservation. It is in substantial compliance with the *General Management Plan/Environmental Analysis, Golden Gate National Recreation Area, Point Reyes National Seashore, California, 1980*. Differences between the *Interpretive Prospectus* and the *General Management Plan* are detailed below, and are based on changed conditions that have come about since 1980.

From *General Management Plan, 1980:*

"Aquatic Park"

"This aptly named feature of San Francisco's colorful waterfront will continue to be a focal point for interpreting man's historical and contemporary dependence on the water. Elements relating to maritime history dominate the scene and will be made even more prominent with a new maritime museum and an expanded collection of historic ships. Historical interpretation will focus on the subject of San Francisco maritime history, with reference to other regional events, such as the gold rush, only as they help to present the main theme. Although not as prominent visually, water recreation will also remain as a primary activity in this area."

"The old brick Haslett Warehouse will be adapted for a museum and information center with its exterior architecture and historical integrity retained. Artifacts from the existing museum will be displayed there along with appropriate additional pieces

exemplifying San Francisco maritime history -- perhaps even full-sized boats or ships' hulls not suited for exterior display. Most park curatorial museum storage and library space will be incorporated into this new structure. Although extensive interior modification will be required, an effort will be made to retain a significant portion of the original post and beam construction for interpretive purposes."

-- General Management Plan/Environmental Analysis: Golden Gate National Recreation Area/Point Reyes National Seashore, California
1980

It has been proposed that the adapted Haslett Warehouse will provide space for curatorial museum storage and a library, but no final decisions have been made. For the near future, these functions will remain at Fort Mason and in the Aquatic Park bathhouse.

"A major park information center within the new museum building will describe what GGNRA and Point Reyes have to offer and provide related transportation advice. Because Aquatic Park is already part of one of this country's busiest tourist scenes, a portion of the warehouse will also be used as a regional recreation information center, informing visitors of state, federal, local, and private recreational resources -- a place to find out about winery tours, San Francisco historic houses, or Forest Service campgrounds."

-- Ibid.

A major park information center within the new museum building is not recommended. The existing regional information center will remain at park headquarters, Fort Mason. There are now

seven historic ships in the collection and there are no plans for further additions. All ships except WAPAMA (moored in Sausalito) will be moored at the Hyde Street pier on the east side of the lagoon.

"If further study confirms the desirability of continued ship mooring in the Hyde Street pier area, the National Park Service will propose to abandon that substandard structure and construct a pier in a new configuration in the same general area. As many ship maintenance functions as possible will be incorporated into the design of the structure, with maximum exposure to visitor viewing. The fate of the existing structure, which is owned by the Port of San Francisco, must be determined through discussions with that agency."

"To further strengthen the relationship between the new maritime museum and the Hyde Street pier, a common entry plaza will be developed at the intersection of Hyde and Jefferson streets."

-- *Ibid.*

The new Hyde Street pier structure would serve three functions: (1) access and viewing for the historic ships, (2) ship maintenance functions, and (3) small boat preservation shop. The historic club buildings would not be incorporated into the new pier structure.

"To visually emphasize pedestrian access between all of the ships, the existing waterfront promenade will be made more prominent with new seating areas, street furniture, and paving materials that contribute to the maritime setting."

"The General Management Plan also makes recommendations for future use of the Aquatic Park Bathhouse (the existing maritime museum building), but final decisions have not been made."

-- *Ibid.*

All museum functions should be unified at Hyde Street Pier and the Haslett Warehouse. This must remain a long range goal.

4. Statement of Purpose

"STATEMENT OF PURPOSE

*National Maritime Museum,
San Francisco*

National Park Service

"The primary area of interest of this Museum -- expressed in its exhibits, library, collections, vessels and public programs -- is the maritime history, technology, and humanities of the Pacific Coast (including western rivers) with emphasis on San Francisco Bay and its rich maritime heritage. The Museum pursues its endeavors in maritime preservation in three arenas: artifacts - including the maintenance and public display of representative historic vessels; information - including various forms of library and archival material, photographs, oral history, public programs and publications; and craftsmanship - to assure the continuation of the full spectrum of maritime skills. In each of these three areas, the aim is to collect, to document, to preserve, to interpret, to exhibit and to research -- all with a view to increasing knowledge and enjoyment for this and future generations."

-- Scope of Collections Statement, 1982

5. Interpretive Themes

Interpretive themes are derived from the National Maritime Museum's Statement of Purpose.

There are five major interpretive themes: maritime history, technology, and humanities. All are affected by a fourth major theme: environmental aspects. The fifth theme is historic preservation -- the history and the technology.

Each major theme has a number of subthemes and the possible number of thematic organizations and combinations is staggering. Adding to the complexity of the interpretive task is the number of interpretive media, each with its own strengths and weaknesses, that might be used.

It is also desirable that maritime museum themes be integrated with parkwide Golden Gate National Recreation Area themes.

The following statement of themes is consciously inclusive rather than exclusive, reflecting the complexity of the history and the many different ways of examining it. The statement of themes is dynamic -- it can and should be changed as the museum changes and grows.

MARITIME HISTORY

Maritime history treats the role played by maritime commerce and trade in the history and development of Pacific Coast maritime history.

A major facet of the development of the Pacific Coast is its maritime history. The sea and maritime activities still play a large role in the economy and heritage of the Pacific Coast.

Chronology

Subthemes have a chronological organization and the maritime history follows closely the history of California and the history of the Port and City of San Francisco.

Prehistory -- The Coast Miwok of Marin County and the Costanoans of the San Francisco peninsula located most of their settlements near the shore for fishing and shellfishing. They constructed canoes from the marsh reeds for inshore ocean and Bay travel.

Age of Exploration, 1513-1769 -- This theme treats early voyages of discovery in the Pacific, with special emphasis on explorations along the West Coast of the United States, Canada, Mexico, and Alaska.

Spanish California, 1769-1822 -- The Spanish were the first European people to extensively explore and colonize the Pacific Coast of the United States, and San Francisco Bay was part of Spain's last major imperial expansion on the coast. In spite of Spanish mercantile laws and regulations designed to isolate California from foreign contacts, an increasing number of foreign vessels entered California ports, the Russian sea otter trade expanded, and international trade (smuggling) increased. As early as 1797 the Pacific Coast whaling grounds were the most important in the world.

Mexican California, 1822-1848 -- After the successful rebellion against Spanish authority in 1821, Mexico claimed California as part of its territory. Mexico opened California to foreign trade and immigration. As the Russian fur trade in California faded to insignificance, American ships became frequent visitors to California, trading eastern manufactured goods for hides and tallow. In his description of the California hide trade (*Two Years Before the Mast*, 1840), Richard Henry Dana counted over forty vessels

of various nationalities on the California coast. Also during the Mexican period the whaling trade assumed greater importance. In 1826 Captain Richard Beechey reported seven American whalers in Richardson Bay.

In 1846 Commodore Sloat had an American squadron of nine ships in the Pacific, ready to help "conquer" California. Sailors from the Pacific squadron played a key role in the United States conquest and annexation of California.

Gold Rush, 1849-1851 -- The major theme of this time period is the increase of trade at the port of San Francisco. The Gold Rush accelerated an international migration of people to California. Maritime routes to California were around Cape Horn and across the Isthmus of Panama. By 1851 there were over 800 ships anchored at Yerba Buena Cove. Sailing ships, steamers, and California's early riverboats, such as the NEW WORLD, made the voyage around South America to California. Gold drew people to the foothills, but the Bay and river system was their highway.

The Port of San Francisco, 1851 to present -- Maritime trade was important in the 19th and early 20th centuries and helped develop the areas that had port facilities. Northern and central California grew because ships could carry the things people needed. BALCLUTHA carried San Joaquin Valley wheat to the world. C. A. THAYER carried Pacific Northwest lumber and fish to San Francisco. Scow schooners such as ALMA carried nearly everything across San Francisco Bay -- hay for horses, vegetables for people, and coal for railroads.

After 1869, San Francisco was the western end of the Central Pacific Railroad, which had to get into the ferry steamer business to carry passengers to the city. Until the building of the Golden Gate and San Francisco-Oakland

Bay Bridges in the 1930s, intercity transportation depended on the EUREKA and other ferries.

Subthemes

Parallel to and interweaving with the overall chronological history are other subthemes which have their own histories. These include:

Maritime Trade Routes -- Each trade route developed in response to its own economic pressures, and each has its own chronological history:

- Coastal Traffic and Trade which originated, terminated, or touched in transit San Francisco Bay and vicinity from the 18th century to the present, including coastal traffic connecting San Francisco with Alaska, Canada, Mexico, Central America and South America. Important elements of this theme include:

- a. Spanish/Mexican settlement supply
- b. Gold Rush era provision trade
- c. Lumber
- d. Coal
- e. Passengers
- f. Prepared fish
- g. Oil

- Oceanic Traffic and Trade from the 18th century to the present which originated, terminated, or touched in transit San Francisco Bay or vicinity. Oceanic trade consists of four major categories: intercoastal trade, trans-Pacific trade, European trade, and Pacific island trade.

Elements of intercoastal trade include:

- a. Hide and tallow
- b. Gold Rush era, clipper ships
- c. Panama route, steamships
- d. Coal, downeasters
- e. Cape Horn steamers
- f. Panama Canal steamers

Trans-Pacific trade:

- a. Manila galleons
- b. Northwest fur trade with China
- c. Clipper tea trade
- d. Pre-1867 Chinese immigrant trade
- e. Pacific Mail passengers and cargo
- f. Australian coal in sail.
- g. British tramp operations
- h. Shipping board routes
- i. Maritime Administration routes
- j. Oil
- k. Lumber export

European/African trade:

- a. Grain export
- b. Other agricultural export
- c. Lumber export
- d. Direct passenger
- e. Coal import
- f. General cargo import

Pacific Island trades:

- a. Copra
- b. Sugar
- c. Fruit
- d. Tourist

- California River Traffic, particularly on the Sacramento, San Joaquin, and Colorado, but including lesser rivers, creeks, and sloughs, especially those tributary to San Francisco Bay and/or the central California Delta region, and including inland lakes in California such as Lake Tahoe.
 - a. Gold Rush passengers and provisions
 - b. Central Valley agricultural
 - c. Passengers
- A minor interpretive theme is the Columbia River agricultural trade.

- San Francisco Bay Traffic was diverse:
 - a. Ferryboat industry and other intrabay traffic such as scow schooners on San Francisco Bay and its tributary waters.
 - b. Pilot service on San Francisco Bay and related waterways.
 - c. Houseboats on waters around San Francisco Bay.
 - d. Recreational maritime history in association with San Francisco Bay and its environs (yachts, weather sail or power, yacht clubs, rowing shells and rowing clubs, etc.).
 - e. Scow schooners such as ALMA, carrying hay, coal, and food across the Bay.
 - f. Tugboat operations (including barges and lighters and the operations of other harbor working craft (e.g., dredges, pile drivers, crane barges, fireboats, etc.) associated with San Francisco Bay.

Marine Harvesting Operations are an important West Coast and San Francisco maritime theme:

- Whaling industry in the Pacific, including shore whaling, with special emphasis on the North Pacific and the industry's connections with San Francisco Bay and vicinity. In the late 1800s San Francisco was the whaling capitol of the world.
- Fur hunting was an important maritime harvesting operation early on. Aleutian hunters working for Russian traders were active in San Francisco Bay as early as 1811. By the 1830s the California fur trade had faded into insignificance.
- Fishing industry in all of its aspects and varieties (including crustaceans) in connection with San Francisco Bay and vicinity and related Pacific Coast locations.

The Alaska salmon industry is particularly significant. Two important but very different operations were:

- a. Fishing for processing
- b. Fishing for market

Historic Ships -- The life histories of the individual ships in the museum collection provide essential interpretive themes. The interpretation of each ship should focus on the time of its active career and yet not ignore the wider time period during which similar ships played prominent roles. Each of the ships is representative of all other Pacific Coast ships of its type. The time span from 1886 to 1935 represents the period during which the ships were active -- the interpretation should emphasize this period.

Politics affect the maritime industry, and are affected by it:

- a. National ownership of territory
- b. Exploration and settlement policy
- c. Wars/military policy
- d. Subsidies
- e. Regulation
- f. International trade policy

Military History -- Some military history themes should be interpreted at the National Maritime Museum:

- U.S. Army Transport Service and its successors in San Francisco Bay and vicinity.
- Naval History as it relates to the Spanish and American naval activities on the Pacific Coast and in San Francisco Bay, as well as explorations and visits by vessels of the navies of Great Britain, Russia, and other nations, and the activities of Confederate raiders in the Pacific.
- Mare Island is significant to the overall maritime history because its drydock handled commercial vessels before there was a

commercial drydock in San Francisco Bay, and because shipbuilding done there was done by Bay Area men.

Maritime Related Activities include a number of support and interrelated categories:

- Corporate History of maritime firms headquartered in or around San Francisco Bay or elsewhere. The factors associated with vessel management include:
 - a. Vessel ownership
 - b. Modes of vessel operation
 - c. Booms and slumps
 - d. Government subsidies and regulation
 - e. Economics of international competition
 - f. Conferences and combinations
 - g. Vessel operation cost and income factors
- Maritime Unions and Maritime Labor History associated with San Francisco Bay and the Pacific Coast. Aspects of this theme include:
 - a. Hiring of crews
 - b. Maritime labor organizations
(effects on wages and working conditions)
 - c. Discharge of crews
 - d. Watch systems
 - e. Rates and systems of pay
 - f. Food and provisions
 - g. Quarters
 - h. Conditions for seamen ashore
 - i. Strikes and lockouts
- Maritime Related Industries such as shipbuilding and ship repair, stevedoring, ship chandlery, warehousing, sailmaking, ropemaking, and other vessel equipment and supplies production, blacksmithing, maritime terminal companies, maritime or waterfront drayage and other maritime related transport, waterfront switching railroads such as the San Francisco Belt Railroad and other rail service to docks and wharves, and railroad

company ownership and operation of ferryboats, tugboats, and freight and passenger vessels in relation to San Francisco Bay and the Pacific Coast. Other maritime industry support activities include marine insurance, ship classification societies, ship brokers, and agents.

MARITIME TECHNOLOGY

Maritime technology is extremely specialized. While this theme is a part of most other interpretive themes, it may also stand by itself:

- a. Engineering
- b. Naval architecture
- c. Vessel hull construction
- d. Sailing vessel rigs and rigging
- e. Vessel mechanical propulsion
- f. Cargo handling and stowage
- g. Navigation
- h. Communications

Engineering

Engineering is represented by the collection of early steam engines in the park, either in historic vessels, in the museum collections, or in examples represented archeologically in shipwrecked steamships.

Shipbuilding and Ship Repair

Shipbuilding and ship repair on the Pacific Coast and firms elsewhere which built vessels in the collections of the National Maritime Museum

Aids to Navigation

Aids to navigation (lighthouses, foghorns, etc.), life saving (lifeboats, Lyle guns, etc.), and other functions represented by the U. S. Coast Guard and its various predecessor organizations, including although not limited to the U. S. Life Saving Service, the U. S. Revenue Service, the U. S. Light House Establishment, etc., in their various

peacetime aspects involving maritime traffic with emphasis on the Pacific Coast and San Francisco Bay and vicinity.

MARITIME HUMANITIES

Maritime Lifestyle

Shipboard life and protocol, maritime life styles, folkways, customs, and culture and waterfront life (e.g., sailors in port and such related businesses as maritime boarding houses, waterfront saloons, crimps, shipping masters, the advance system, maritime legislation, etc.), with special emphasis on those which are passing into history.

Important subthemes are:

- a. Social organization of shipboard life
- b. Cultural/national makeup of maritime workforce
- c. Social status of seagoing workforce
- d. Recreational maritime activity

Maritime Folkways

Over the centuries the maritime industry has had its own developing culture, which has profoundly affected the national culture.

- a. Maritime fine art
- b. Maritime folk art
- c. Maritime folklore
- d. Maritime literature

ENVIRONMENTAL FACTORS

Geographical Influences

- a. West Coast potential in Pacific trade
 - Proximity to Asia
 - Proximity to Russia
 - Proximity to Pacific islands
 - Proximity to Central/South America

- b. Isolation from original United States
Distance around Cape Horn
Advantages of Panama
Competition with transcontinental routes
- c. Size/extent of Pacific Ocean
Effect on vessel design
Effect on trade development
Effect on cultural divergence
- d. Geography of coast
Lack of good harbors
Clustering of settlement around good harbors
High, rocky coast
Three major water routes to interior

Geophysical Influences

- a. Wind systems
West Coast in westerly belt (lee shore)
North-easterly trade winds to south
North-easterly winds on coast
- b. Current system
South flowing Japan Current on coast
- c. Climatic systems
Wet, lush Pacific Northwest
Foggy northern California
Warm, sunny, dry southern California
Tropical Central America

Resource Distribution

- a. Agricultural products
Central California
Northern Oregon
Southern Puget Sound
Island copra, sugar, etc.
Tropical products
- b. Mineral resources
California gold
Alaska gold
North Coast coal

- c. Natural resources
 - North Coast timber
 - North Pacific fish

HISTORIC PRESERVATION

History

- a. Historic preservation
- b. Maritime history preservation
- c. National Maritime Museum
 - San Francisco Maritime Museum
 - San Francisco Maritime State Historic Park
 - Collections
 - Historic ships
 - Aquatic Park
 - Haslett Warehouse

Technology

- a. Stabilization
- b. Restoration
- c. Reconstruction

6. Interpretive Media

The number of themes listed presents a formidable interpretive challenge. But, in contrast to the number of themes, the number of interpretive media is extremely limited:

AUDIOVISUAL PROGRAMS
HISTORIC FURNISHINGS
MUSEUM EXHIBITS
PERSONAL SERVICES
PUBLICATIONS
WAYSIDE EXHIBITS

Each medium can do some things very well and other things very poorly. Each medium tends to attract its own particular audience. There are exceptions, but these only prove that (a) geniuses are unfettered by normal rules and/or (b) the mathematical laws of chance have not been repealed.

Most interpreters operate extremely successfully, even while recognizing (1) that there are some interpretive problems without economical/feasible solutions, (2) that not all interpretation is for all people, (3) that there is no such thing as comprehensive, complete interpretation, and (4) that coherent interpretation is often an unattainable goal.

(Publications are almost the only universal interpretation. Even here -- not everyone reads, not everyone that reads can afford to purchase the *complete* maritime history of the Pacific Coast, not everyone that can afford the publication has time to read the whole thing, and, as soon as such a work is published the critics will explain, in

detail, why it is not complete and how it is slanted in one direction or the other.)

The keys to effective interpretation are

1. use the strengths of each media,
2. avoid the weaknesses of each,
3. interpret the resource, and
4. work to achieve the possible.

Audiovisual Programs

The best possible audiovisual programs would use historic motion pictures or photographs to present the reality of the past. The effectiveness of such programs would be enhanced even further by the use of historic first-person narratives, interviews, or comments, and authentic sound effects. An excellent example of such a program is the C.A. THAYER motion picture now shown in the forecastle of that ship.

As a general rule, AV programs should be shown in auditoriums or other specially designed viewing spaces. To some extent, the motion picture now shown in the forecastle of C.A. THAYER is an exception, but even this is not ideal. Indeed, the grafting of the motion picture into this unusual environment may work only because effective personal services help visitors bridge the distance between their reality today and the forecastle where fishermen once worked.

Chronological history, biographies, and other sequential stories can be interpreted particularly well by audiovisual programs. A history program might be an overview, reviewing Pacific Coast maritime history from prehistoric times to the present, or it might have a narrower focus, i.e., the whaling industry or labor history. The advantages of AV are the graphic

possibilities and, most important, the dramatizations that can bring the history to life.

Another kind of overview that AV might accomplish very well would be an introduction to the varied and geographically scattered maritime resources of Golden Gate National Recreation Area. AV is an excellent medium for gathering up disparate parts of a story and bringing them together in a coherent interpretation.

Audio repeaters can provide excellent on-site interpretation, but the possible pitfalls are many. It is tempting to use the audio messages in place of a tour guide or a self-guiding publication. The audio messages must interpret the site or object exclusively, at the same time making maximum use of historic narrative or comment and appropriate sound effects. If several message stations are to work in concert, it is important to provide a variety of interpretive approaches. In the confined and unfamiliar spaces of PAMPANITO, the World War II submarine operated by The National Maritime Museum Association, the straightforward linear narrative works very well. For most possible National Maritime Museum applications the more varied approach used on the liberty ship JEREMIAH O'BRIEN is preferable.

AV programs of any kind are notoriously poor at providing detailed orientation (how to get there, where to go, etc.) and the O'BRIEN message tape is no exception. If there is an easy route to follow, so that visitors can enjoy the interpretation without having to follow complicated directions, or if visitors can come upon the message stations (as

was done when "By-Word" was used on Hyde Street Pier), the interpretation would be enhanced.

The other cautionary note concerning AV programs is that there are seldom any "in-between" programs -- they are very good or they are very bad.

Historic Furnishings

Historic furnishings are particularly important in the maritime history context. The furnished spaces on board the historic ships can provide outstanding interpretive experiences. Supplementary interpretation provided by exhibits, publications, or live interpreters makes the experience even more powerful.

The real objects provide historic integrity that carries over in visitor perceptions of other, more artificial, interpretive media. They provoke associations as visitors compare the historic objects with the objects they use today. Visitors can truly have a sense of stepping into the past.

Furnished spaces provide interpreters with a tremendous degree of freedom. They have a head start on almost any interpretive story (history, people, society, object form and function) they might choose.

The costs of research and acquisition are reasonable. The costs of maintenance and security are high but the results are usually worth the costs. The difficulties that must be overcome include visitor access and object security. It is very difficult to permit visitors to experience the furnished space and, at the same time, protect the objects from theft or

vandalism. The solutions to these problems are critical for effective historic furnishings interpretation.

The museum should take advantage of any opportunities to expand its historic furnishings program. This media speaks to the heart of interpretation -- bringing visitors into intimate contact with the past while augmenting the historic integrity of the spaces.

The cautionary note is that it is important to allow furnished spaces to speak for themselves. It is tempting to use them as springboards into more abstract realms and this is usually unsuccessful. Labels should be limited to identifications unless there are historical quotations or narratives available that allow the people who lived the history to interpret it.

Museum Exhibits

Exhibits are objects! The National Maritime Museum has an outstanding collection of objects relating to the maritime history of the Pacific Coast.

There are two ways of determining the interpretive content of museum exhibits:

One is to display the "best" objects in the collection, thus determining the possible themes to be interpreted by the possibilities inherent in the "best" objects. One can reasonably object to determining the thematic content of a museum on this random (or worse, the fact that some classes of objects are more likely to be saved than others) basis. On the other hand, the museum is competitive with other museums and, within the museum, exhibits are

competitive with one another. It is also reasonable to stick with the strength of the collection.

The second is to list and organize the themes to be interpreted by museum objects and then select or acquire the objects that will support the chosen themes. In this fashion, the museum staff can make an intelligent assessment of the role of museum exhibits in providing the most effective interpretation of Pacific Coast maritime history. The pitfall here is that the function of museum exhibits is to display the objects in the collection. The labels interpret the objects. Thematic interpretation is developed from the objects. When the reverse is attempted, the result is often the display of objects that are not competitive and/or an excess of label copy to overcome the inability of the objects to support the preselected interpretive themes. Sometimes this leads to exhibits in which the objects and the labels seem to be going in different directions.

A combination of the two approaches should be attempted. Common sense dictates that the "best" objects should be on display. At the same time, many of the themes can be represented by museum exhibits. The key words here are "represented by." It is impossible to provide complete thematic interpretation with museum objects -- or to completely interpret one theme. The objects "represent" the themes. The interpretation calls attention to the theme and reflects one or more facets of the theme.

Most of the Maritime History themes listed for the museum can be interpreted by museum exhibits. There are objects

in the collection representative of almost all eras and of many historical categories such as Whaling and California River Traffic. It is difficult to imagine effective museum exhibits relating to Politics, but if there are historic graphics or personal items relating to historical figures, then worthwhile exhibits might be created. The same is true of Corporate History and Maritime Labor History.

Museum exhibits can interpret Maritime Technology very effectively. The objects in the collection are representative of the technology.

The interpretation of Maritime Humanities can also be done well. However, a broad brush treatment would not work. Each object or graphic can tell us something about the life and times -- it cannot tell us everything. If the focus is kept tight, if the interpretive objectives are limited, if the treatment is sensitive -- then these can be among the more effective exhibits in the museum. Exhibits can let us know several of the ethnic groups that were involved in the maritime history, show us religious icons representative of the faith of sailors, or show the kinds of clothes, furnishings, belongings that a sailor might be able to acquire. The objects are very powerful and communicate their own messages to us. Their integrity should not be impaired by 1980s retrospective philosophy.

Exhibits are objects -- avoid explanations and preaching; allow the objects to make their own statements.

It will be difficult to create effective museum exhibits to interpret Environmental Factors. The resources

of the Pacific Basin can form the basis of exhibits and photographs can show the character of the coasts, but in general these themes can be better interpreted by publications, AV programs, and live interpretation. The best way to handle the interpretation of environmental factors is to weave this theme into the others -- as happened when the history was being lived.

Thematic interpretation is often in conflict with object display. Thematic interpretation often asks interpretation to accomplish tasks for which it is not suited. Object display often asks interpretation to concentrate on stories of less relevance or significance. A measure of the success of an interpretive program is how well these conflicting concepts are combined.

Personal Services

Maximum personal services should be provided in the Aquatic Park bathhouse, on Hyde Street Pier, and on board the historic ships. People provide personal interpretation for park visitors and security for museum objects. On board the historic ships the people on duty provide maximum access for visitors, and protect visitors and objects.

After publications, personal services are the least limited interpretive media. It is literally true that the only limits are the knowledge, imagination, and communications skills of the interpreter.

Personal services are the most expensive interpretive media and have the greatest potential for outstanding or unacceptably bad interpretation. The initial selection of staff must be well done and then training and supervision

scholarly appreciation. If the museum provides the selections at all levels, there will be responses at all levels.

Publications permit interpretation of all themes, from the maritime history of the Pacific Coast to the inner workings of steam engines.

Most important, publications permit the museum to maintain contact with its supporters across any distance.

Wayside Exhibits

Wayside exhibits are one of the most limited interpretive media. At the same time they are potentially the most effective, or at least the most cost effective.

The limitations are that wayside exhibits can only interpret what the visitor sees, or what the visitor might have seen at this same place at some particular instant in the past. They are a poor medium for interpreting abstract ideas or concepts, or for presenting linear histories. The amount of interpretation is severely limited, not only because the size of each panel is limited, but also because each wayside exhibit is an interpretive unit that is independent of all other museum interpretation. Each wayside exhibit must start from scratch.

The effectiveness derives from the combination of exhibit design, graphics, and text with the view, to achieve a particular interpretive objective. The objective might be a re-creation of the Northbeach waterfront of a hundred years ago, an introduction to an historic ship moored at Hyde Street pier, or the utility of the donkey engine on C.A. THAYER.

If the objective is to create a self-guiding tour, then wayside exhibits would be most effective if the individual stops can be separate interpretive units, independent of one another.

Media Cautions

Because each media has its own strengths and weaknesses, it is tempting to believe that, if we can use all media effectively, we can provide complete and coherent interpretation for all visitors. Unfortunately, not all media are for all visitors. The person who will spend hours examining the objects of the museum exhibits may pass up the audiovisual program that reviews the linear story. The visitor who carefully reads all of the wayside exhibits may not be interested in the audio tour, and those who really enjoy ranger guided tours may not want to read the park folder or the exhibit labels. It is unlikely that a single visitor will take advantage of all interpretive offerings. Therefore, no single visitor will experience the to-be-hoped-for complete and coherent interpretation.

By their nature, museums tend to be incoherent experiences. The interpretation can be severely damaged if the goal is to overcome this factor.

A second real factor is that planners, interpreters, and managers tend to push those media they prefer and to denigrate the importance of less favored media. It is important to move ahead with all of the media and to allow the individual visitor to select. Effective and meaningful interpretation is possible with any and all of the available media.

7. First Steps

Right now is the time for the National Maritime Museum to move ahead on many fronts. But the things that must be done are obviously beyond the capacity of the museum staff at this time. Exhibits must be upgraded. The staff must reach out to the local and national communities. There are preservation needs that take precedence over all other efforts. And the possibilities and problems inherent in the adaptive use of the Haslett Warehouse require that the museum staff do things that cannot be done. But what is the point of doing anything? Would all of the efforts be only a drop in the bucket?

If the museum is viewed in its totality, then the situation is at least daunting. Fortunately, or unfortunately, perceptions and inertia are important parts of the reality. Every museum started from nothing -- and the National Maritime Museum is a long way from nothing.

There are first steps that can be taken, that must be taken. There are four major areas that the museum staff must address now to change perceptions, build momentum, and change the reality. These are housekeeping, staffing, personal services interpretation, and building the volunteer effort -- and the four are tightly interrelated.

Housekeeping

Housekeeping is of primary importance in any museum, interpretation, or public contact situation. The medium is the message, and housekeeping may be the strongest interpretive medium of all.

Uniform standards are part of housekeeping. If interpreters are to wear marine work clothes, then they are presenting a particular image for a particular purpose, and a variety of clothing and even a lower standard of cleanliness are part of the image. If, however, they are wearing the National Park Uniform they need to look sharp, neat, and clean, and to wear the uniform with pride.

First steps:

- Hyde Street Pier -- Complete the pier cleanup.
- Hyde Street Pier -- Construct the screening fence on the east side of the pier.
- Hyde Street Pier -- Repair and open the north end of the pier
- Aquatic Park Bathhouse -- Replace the fouled windows of the upper gallery.
- Aquatic Park Bathhouse -- Repair the roof so that repainting of interior walls will be effective.
- Uniform standards -- Enforce on a consistent and daily basis.

Personal Services

Personal services interpretation is inadequate and likely to remain so. The staff of nine people is woefully small and their efforts do not meet security and interpretive needs.

Security -- In the bathhouse, on the pier, and on board the ships, there must be constant and effective staff presence to deter theft and vandalism and protect

visitors from hazards. Security functions should be provided by staff other than interpreters.

Interpretation -- Park interpreters are needed to welcome visitors, to provide a friendly face, to be an easy source of orientation/information. Guided tours should be available on a scheduled basis, both in the bathhouse and on the pier. Interpreters should be on duty on the historic ships to tell visitors about the ships, the equipment and furnishings, the history, and the people. Interpreters should be available to provide programs that meet the needs of school and other groups that have made reservations in advance. Interpreters are needed to provide special programs such as the chantey sings and donkey engine demonstration, special lectures and demonstrations, and off-site programs. Volunteers are the only available source for people to meet the security and interpretive needs.

First steps:

- Plan and implement a comprehensive classroom and on-the-job training program for interpreters.
- Provide consistent and effective supervision.

Volunteers

There should be volunteers tripping over one another to get things done.

The National Maritime Museum exists in an urban environment. In an urban environment the greatest resource is the people. The staff of the museum must be willing to share trust and responsibility, establish requirements

and maintain quality, and use volunteer help in a systematic way to tap this vast resource.

The park staff must make available its finest talent for the volunteer effort. The museum needs a full time volunteer activities coordinator to recruit, train, schedule, evaluate, and empower -- and to train volunteers to assume many of these duties as the program grows and becomes more successful. Goals are to treat the volunteers like professionals, get volunteers to supervise volunteers, even form volunteer teams for the accomplishment of particular interpretive objectives. If properly managed, volunteers can provide interpretation that is likely to be of the same quality as interpretation provided by paid employees. There is an extra dividend -- volunteers are the best ambassadors to the community and the best recruiters of additional volunteers.

First step:

- Appoint a full time volunteer coordinator for the museum. Facilitate this person's efforts in every way possible and expect results.

Miscellaneous First Steps

- Hyde Street Pier -- Complete phase one of the wayside exhibit plan.
- Hyde Street Pier -- Begin planning and partial implementation of a "Festival of the Sea" every weekend.
- BALCLUTHA -- Move to Hyde Street Pier.
- BALCLUTHA -- Begin exhibit plan.
- EUREKA - Begin planning to remove nonhistoric functions.

- WAPAMA - Get visitors on board.
- WAPAMA - Provide wayside exhibit kiosk on pier.
- Aquatic Park Bathhouse - Make the decision on whether to retain permanent exhibits or to provide changing exhibits.

8. Staffing

In order to maintain constant levels of interpretation, in order to implement the basic recommendations included in this document, and certainly to develop a new museum facility in the Haslett Warehouse, staffing must be increased dramatically -- permanent National Park Service staff, National Maritime Museum Association funded or managed staff, and volunteer staff.

Minimum staffing requirements:

- Now, an increase of in-house exhibit staffing by at least two people (preparator and designer/planner). In the future, major new exhibits in the Haslett Warehouse will demand a much larger exhibits, collections, and curatorial staff.
- Now, an increase in interpretive staffing equivalent to one full time interpreter each for BALCLUTHA, C.A. THAYER, EUREKA, and HERCULES and additional staff for the pier, museum building, and special programs. One National Park Service employee should always be on duty in the museum building -- this is not always the case.
- The Education Department must have two additional positions, in addition to the existing interpretive specialist.
- Additional security and safety positions are required. These functions cannot be effectively covered by interpreters without impairing the interpretation.
- A full time professional conservator is needed for collections management and preservation

9. Hyde Street Pier

Hyde Street Pier is the gallery for the display and interpretation of the National Maritime Museum's fleet of historic ships. ALMA, C.A. THAYER, EPPELTON HALL, EUREKA, and HERCULES are now moored at Hyde Street Pier. BALCLUTHA, moored at the Fisherman's Wharf Alcatraz Pier, should join them as soon as possible. WAPAMA is moored at Sausalito.

Together, the historic ships are an internationally significant collection representing some of the major vessel types that would have been seen in San Francisco Bay during the decades before and after 1900. Individually, each is a significant historic structure in its own right.

San Francisco Bay provides the appropriate background for these ships. Hyde Street Pier provides the foreground, providing both viewing platform and access to the ships. Vessel preservation/maintenance is the most essential function at Hyde Street Pier, and two of the primary tasks are to ensure that preservation/maintenance does not interfere with visitor access and interpretation, and that the preservation function itself is adequately interpreted.

"Festival of the Sea"

Annually, the National Maritime Museum hosts the Festival of the Sea. For one weekend each year Hyde Street Pier comes alive with chanteys and sailor songs, traditional skills demonstrations, films and modelmakers, and marine engine displays. The ships are dressed in pennants. There is color and noise and movement and excitement, for one weekend each year.

Hyde Street Pier is an extremely passive environment. For the outsider, looking down from Hyde Street, nothing is happening. In fact, the Festival of the Sea should be happening every day, or every weekend, or at least one weekend a month to start.

The ships should be dressed. There should be singers and the sight and sound of steam whistles, a donkey engine demonstrating movement of cargo on and off C.A. THAYER, food service, demonstrations of carving and model making. A row of flags (perhaps steamship company house flags) should provide a line of color from entrance onto pier. THAYER's sails should be set. Small craft should be moored near the pier.

All of this cannot happen now. But some of it can and should be happening now -- with much more to follow.

New Hyde Street Pier

One of the museum's highest priorities is to design and construct a new Hyde Street Pier that provides for visitor access, interpretation, and preservation/maintenance. The existing pier is badly deteriorated and was not designed for these museum functions.

Existing Hyde Street Pier

Entrance -- The entrance to Hyde Street Pier must be redesigned to be more inviting and attractive and to accommodate fee collection.

The view from Jefferson Street should be as open as possible, providing the best view of the ships. The decor should reflect the era of the ships, c. 1900. It is recommended that a "HYDE STREET PIER" sign be reproduced in a style evocative of 1900. The entrance must be

wide enough to admit several visitors without crowding, small enough to funnel visitors to a fee collection window. Another way to evoke the time period is by repaving the entrance plaza with paving stones. (A smooth sidewalk would have to be provided for physically handicapped visitors and others who might not wish to walk across the uneven surface.)

The exterior of the museum bookstore must be an integral part of the entrance design. The bookstore should be located on the Jefferson Street side of the fee collection station so that visitors can enter the store without paying the museum admission fee.

For security and for fee collection, there must be a barrier across the pier. This should be as low and unobtrusive as possible to provide the best view of the ships.

The entrance area must continue to provide vehicle and equipment access for the ship preservation/maintenance function.

Pier Cleanup -- All objects and materials not essential to display/interpretation and preservation/maintenance should be removed from the pier. A fence should be erected to screen, as much as possible, the latter functions.

The following objects would remain on the pier:

- Tubbs building -- Closed to the public. To be used as ranger offices.

- Donkey engine -- The engine is to be moved to the west side of the pier, adjacent to C. A. THAYER, for demonstrations of loading and unloading cargo.
- Boats in davits -- The two boats used by the pier staff and the environmental living program would remain in place, where a lee for safe launching is provided by C. A. THAYER.
- One capstan -- For use by the Environmental Living Program.
- Ark -- The skirt would be removed and the interior refurnished for period interpretation.
- PETALUMA paddlewheel -- This large object will probably remain displayed on the pier until the museum exhibits are moved to Haslett Warehouse.
- Portable rest rooms -- Would be located behind the fence (see below) with discreet signing.
- Preservation/maintenance -- A fence, approximately 6 or more feet high, would be erected to screen essential functions such as shipwright workshop, paint locker, deckhand tool room, material and equipment storage, and employee break room.

All other objects and materials would be removed. Obviously there are other objects/items that staff members might wish to keep on the pier. In such cases, common sense should provide guidance, always remembering that Hyde Street Pier is a museum exhibit gallery providing visitor access to the ships, a viewing platform, and interpretation.

At all times, the pier must be clean ("shipshape") and as free from obstructions as possible.

Wayside Exhibits -- Primary media interpretation would be provided by wayside exhibits. Exhibits would make maximum appropriate use of historic graphics and text. Exhibits would consist primarily of the best available graphics accompanied by the minimum labels necessary to achieve the predetermined interpretive objective. Labels using historic statements can be somewhat longer without losing effectiveness.

The following wayside exhibits are recommended:

- **Entrance Kiosk** -- A four-sided wayside exhibit kiosk (like the one at the Alcatraz Pier) would be placed in the entrance area, outside the fee collection station. The following wayside exhibits are recommended:

Hyde Street Pier -- An exhibit would provide a map or aerial oblique view showing the locations of the ships at the pier and photographs and a brief statement about each ship, such as is contained in the "National Maritime Museum" folder.

National Maritime Museum -- This panel would interpret the entire museum, providing information/orientation and also interpreting the various parts of the museum (exhibits in the Bathhouse, historic ships, library, preservation function, etc.).

Golden Gate National Recreation Area --
This panel would be similar to others
already in place around the park, a map
of GGNRA and a statement about the park.

Bulletin Board -- On any given day there
should be many events such as ship
tours, demonstrations, chantey sings,
special events, etc. These would be
advertised on this space -- event - time
- place - fee - reservations -
information.

- Introductory Exhibits -- A separate
panel would be provided for each ship.
Panels would be located at the foot of
the gangway or at the best viewing
location for each ship. Large graphics
would show the ships at sea; subordinate
graphics might be used to show a
particular portion of the ship or to
highlight the work done by the ship.
Labels would provide brief ship
biographies and short items likely to be
of interest to casual visitors.

A rigid information format should not be
adopted. Each exhibit should be
approached from the point of view of
providing the most interesting and
significant graphic/information/history/
anecdote available.

Exhibits should be written from the
point of view of getting visitors on
board, where more detailed
interpretation would be provided. While
similar in design, exhibits introducing
ships inaccessible to visitors might
provide more detail.

- Pier Interpretive Exhibits --
Additional wayside exhibits would
provide primary interpretation for
objects on the pier: the Tubbs building,
the donkey engine, the ark, the PETALUMA
paddlewheel, and the ferryboat gantry.

Wayside exhibits would provide simple interpretation presented in the most interesting fashion. Greater detail, explanations, and interpretation, and presentations of overall maritime history would be provided by live interpreters and publications.

10. The Ships

"It's the ships! The ships! The ships!"

— Michael Naab

All of the ships are significant. All of them (even sidewheel tugs similar to EPPELTON HALL) could have been in San Francisco at the same time. They represent most of the significant vessel types that existed on San Francisco Bay around 1900. Each ship represents a significant segment of the maritime trade that made San Francisco one of the world's busiest ports.

Boarding a ship, wandering freely through the strange spaces, finding unknown objects, imagining what it is like on the open sea -- this is a profoundly satisfying experience. Conversely, it is profoundly frustrating to stand on the pier and just look. Therefore, every effort must be made every day to provide access to all ships. If getting visitors on board EPPELTON HALL, HERCULES, and ALMA is a major goal of the museum staff, then ways will be found. On board all the ships, the same effort must be made to open as many spaces as possible to park visitors.

Of equal importance is the restoration of historic integrity. The ships are historic structures. They are not, or should not be, museum exhibit galleries, storage warehouses, maintenance shops, and offices. No new incursions onto the ships can be permitted, and a major long range goal of the museum must be the removal of the existing misuses of portions of the ships.

Each ship is a major museum object, deserving of the finest possible setting and interpretation -- and the ships exist for the visitors to the museum.

Historic Furnishings

Furnishings exhibits are integral parts of ship interpretation. Crews' and captains' quarters provide visitors with explanations of the work force and shipboard living conditions. Galleys and charthouses illustrate the mechanics of passage. Cargo holds offer full size, three dimensional explanations of purpose.

Many areas of the ships are furnished, some with built-in and freestanding pieces original to the vessels. Other pieces have been added over the years, some based on firm documentation, some not. Interpretively, the effectiveness of these exhibits is varied. Certain exhibits adequately interpret aspects of ship life. Other aspects remain largely undeveloped. Many visitor barriers are inadequate, forming unnecessary intrusions on the historic scene, while others should be redesigned or removed to provide fuller visitor access.

An historic furnishings report is required for each ship, documenting all interior spaces throughout the ship's period of activity. The report will identify spaces for refurnishing based on interpretive significance, visitor circulation, and available documentation. Each historic furnishings report will incorporate furnishings plans outlining exhibit needs for the affected spaces. The plans will include all exhibit elements bearing on these spaces, include visitor barriers, lighting, and explanatory material.

The following historic furnishings reports are recommended, in priority order:

1. BALCLUTHA and C. A. THAYER
2. EUREKA
3. HERCULES
4. Ark

Personal Services

Park interpreters should be stationed on the pier and on the ships, providing flexible interpretation to meet the needs of museum visitors. Together, park interpreters will provide the information base that can cope with the complexity of the historic ships -- their forms, their functions, their histories, and the people who sailed them -- and the varied knowledge and interest levels of visitors.

It is anticipated that most interpreters will be volunteers. Whether volunteers or employees, the interpreters will require intensive subject matter and communications training, and continual strong support from supervisors and resource specialists. Minimum training standards would include:

1. Classroom and on-the-job training in strategies and techniques for successful interpretation. This would include participation in interpretive skills classes and yearly as well as startup training.
2. Completion of a required reading list.
3. Library preparation of a bibliography of all resources available within the Maritime Unit pertaining to each vessel -- to be used by supervisors and staff.

4. Regularly scheduled discussion sessions for staff to provide depth and breadth of knowledge pertaining to specific maritime history subjects.
5. Periodical review of interpretive program plans and presentations by an interdisciplinary oversight committee.
6. Training assistance provided by maritime museum subject matter specialists.
7. Seminars for interpretive staff provided by specialists who might also provide fee interpretive programs for the public

The friendly face, the knowledge, and the communications skills of the park interpreter are the essential ingredients for successful interpretation of the historic ships. Interpreters on board the ships would meet visitors as they explore the ships and would provide on site interpretation. In addition, scheduled guided tours, demonstrations, talks, and special programs would be provided.

For many visitors, personal contact is essential. Only a live interpreter can answer visitor questions, or start at the knowledge and interest level of the visitors and lead them into unknown explorations. The live interpreter provides the communications bridge between the life experience of the park visitor and the unknown experiences of the shipboard, oceangoing world. The live interpreter can explain how a particular device works, providing the information, guidance, repetition, answers, and enthusiasm that are required in a strange environment. The live interpreter can relate all of the interpretation to the history and to the people who lived the history.

Wayside Exhibits

Making use of historic graphics and text, on board wayside exhibits would interpret objects and spaces. The number of exhibits must be severely limited, therefore the selection process is of particular importance. The following criteria should be used rigidly:

1. Objects or spaces of intrinsic interest,
2. Availability of appropriate historic graphics and text or interesting information/story that can be easily presented by present day writing,
3. Relatively uncomplicated text that can be contained on a single panel,
4. Interpretive objective that can be achieved without reference to other exhibits or interpretive media,
5. In the desired location, the exhibit will not intrude on the historic integrity of the vessel, and,
6. At the exhibit, the viewer will have an obvious view of the space or object to be interpreted.

Often park interpretive exhibits do not meet all of these criteria. In many park situations it is difficult to find appropriate subjects for wayside exhibits and the exhibit planners/designers make do. By contrast, on board the historic ships the number of worthwhile wayside exhibits that might be provided is virtually unlimited. This is a luxury. It allows selection of only those wayside exhibit subjects with the highest potential for interpretive success. A very few wayside exhibits would provide the

greatest impact and the least interference with the presentation of the ships as historic structures.

Audiovisual Programs

The C.A. THAYER motion picture presentation in the forecastle of that ship will be retained. The immediacy of the film in that setting is an almost unparalleled interpretive opportunity, and the museum staff have taken full advantage.

Similar presentations on board other ships are not recommended at this time, although research in the historic film library may well provide additional opportunities. It is essential that any audiovisual program presented on a historic ship be directly concerned with that ship -- otherwise the presentation will be an intrusion.

Some kind of audio interpretation should be provided for Hyde Street Pier and the ships. Such a program would provide the best use for sound effects and historic quotations (the actual recording does not have to be historic), adding an important dimension to the interpretation. Anecdotal interpretation, if kept short, would be very effective. Other audio interpretive possibilities are very limited -- journalistic narratives must be extremely short, and explanations and information/orientation must be avoided.

The kind of delivery system (portable tape recorder, visitor activated speaker, local transmission radio) selected is not critical. The important aspects are the kind of interpretation provided and insuring that audio messages do not interfere with each other and with other interpretive media.

Publications

Publications provide the opportunity to deal with Hyde Street Pier and the historic ships on several different levels.

At the simplest level, the museum folder provides the most basic information about the ships.

The next level of complexity would be to provide sales folders for each ship, providing a good mix of historic graphics, biography, and function. The individual folders could also be made available as a package.

Beyond this level, the cooperating association might well publish individual ship biographies, or a quality "coffee table" publication interpreting the historic fleet. Publications provide the information that visitors are willing to pay for after the ships themselves and the other interpretive media have done their jobs promoting understanding and identity.

ALMA

In the National Maritime Museum fleet, ALMA is one of the most significant vessels. She is one of the San Francisco Bay scow schooners, a type designed specifically to navigate in the shoaling and narrow confines of the Bay perimeter with heavy cargoes. This type was essential from the 1850s until well after 1900. The scow schooners were eventually replaced by trucks and the bridges.

A second matter of significance is that ALMA can still navigate the Bay. Every year she travels from port to port around the Bay, representing the National Maritime Museum. This program is extremely important and should be expanded. ALMA might profitably spend half of every year away from home.

ALMA should also provide daily trips from Hyde Street Pier, weather permitting. Trips could be provided for groups making arrangements in advance and scheduled trips could be provided on a reservations basis. ALMA trips might well be a fee generating activity.

When ALMA is moored at Hyde Street Pier, visitors should be allowed to board her. An interpreter should be stationed on board to provide interpretation and security, and to ensure safety for visitors. Every effort must be made to provide visitor access on board ALMA and all of the historic ships.

Ark

The ark, like the EUREKA, is a very popular exhibit because of its direct relationship to the experience of many visitors. The ark can most effectively be interpreted by personal services, a brochure, and accurate historic furnishings. The vessel itself requires considerable restoration work. This work, both preservation and housekeeping, should be undertaken as soon as possible. The ark should be open at all times, not just when an interpreter is available. Offices and storage should be removed and these spaces opened to the public. Various alternatives should be considered to allow visitor access and prevent vandalism of historic fabric. Furnishing this vessel is a primary interpretive goal, so an historic furnishings report is essential to accurately reproduce the historic appearance of the vessel's interior.

BALCLUTHA

BALCLUTHA is the most dramatic ship of the National Maritime Museum fleet. Effective interpretation of this magnificent vessel is essential to the entire museum interpretive effort.

But first things first -- BALCLUTHA is moored at Fisherman's Wharf, a full half mile from the rest of the fleet. At her present location she has no relationship with the rest of the museum. She is a large curiosity competing with the other curiosities of Fisherman's Wharf.

She must be at Hyde Street Pier to be an integral part of the museum, to be interpreted within the context of Pacific Coast maritime history, to attract attention to the entire fleet, to take her place as one of the significant vessels on display.

Exhibits

Exhibits displaying objects and/or graphics not *in situ* and/or not pertaining directly to BALCLUTHA would be removed.

This recommendation speaks to the *raison d'être* of the National Maritime Museum. It speaks to preservation, interpretation, and the park visitors.

The preservation factor by itself is enough to require the removal of museum exhibits from BALCLUTHA. The first responsibility of the museum is preservation and objects cannot be preserved on board BALCLUTHA, except at great expense and impairment of the ship's historic integrity.

The other factors, interpretation and the park visitors, speak of respect. BALCLUTHA is the most spectacular of the historic ships. If BALCLUTHA cannot stand alone making her own statement, then it would be hard to argue for preservation and interpretation of any other object in the collection. Any and all interpretation that interferes with the presentation of BALCLUTHA must be removed.

Visitors to the museum, to the historic ships, have come to find their maritime heritage. They are deserving of respect. It is fatuous to maintain that BALCLUTHA does not offer enough to interest museum visitors. Those who come on board BALCLUTHA are intelligent, sensitive, and interested. They came to experience BALCLUTHA, and this is more than enough.

Freeman Tilden spoke to this issue:

"Interpretation should aim to present a whole rather than a part, and must address itself to the whole man rather than any phase."

"It is far better that the visitor to a preserved area, natural, historic or prehistoric, should leave with one or more whole pictures in his mind, than with a mélange of information that leaves him in doubt as to the essence of the place, and even in doubt as to why the area has been preserved at all."

-- Freeman Tilden,
Interpreting Our Heritage, 1957

Period of Restoration

BALCLUTHA, a steel hulled ship built at Glasgow, Scotland, in 1886, was employed in two major areas of trade activity, with a brief transitional period separating the eras.

Between 1886 and 1899 the ship, under the name BALCLUTHA, sailed under the British flag for Scots owners. She was engaged in deepwater cargo trade, including five voyages to San Francisco in the Cape Horn grain trade. She was then sold and re-registered under the Hawaiian flag, allowing her to gain American registry in 1901.

Beginning in 1902 the ship ran in the Alaska salmon cannery fleet, initially under charter to the Alaska Packers Association and, after 1904, under their ownership. In 1906 her name was changed to STAR OF ALASKA. In 1911 a notable structural alteration was made when the poop deck was lengthened by 68 feet to create accommodation space for cannery fishermen. The vessel continued to make yearly voyages to Alaska from the Packers' Alameda base until 1930.

In 1934 she was purchased by Frank Kissinger for use as a showboat, and was intermittently exhibited under the name PACIFIC QUEEN until the late 1940s. In 1954 she was purchased by the San Francisco Maritime Museum and, in 1955, placed on exhibition under the name BALCLUTHA.

Discounting her period as a showboat and the transitional period, there are two historically significant eras: her period as a British vessel in the California grain trade and her period as an Alameda based salmon packet.

For historical accuracy and clarity, it would be most desirable to present the vessel as she would have appeared during one distinct point in her career. She is currently a mix of British and Alaska Packer elements. There are major divergences from her appearance during either period.

The San Francisco Maritime Museum made the decision to interpret the ship as BALCLUTHA, and to return her as closely as possible to her appearance as a British deepwater cargo vessel. Several factors were involved in this decision: (1) It was felt that the earlier configuration was closer to the essential nature of the artifact as conceived by her builders. (2) It was felt that the deepwater period provided a more interesting and colorful story. (3) The vessel would be more attractive and appealing with her original style port-painted topsides and brightwork about the deck.

The Alaska Packer era was seen as an era of lesser dignity, in which the ship was used in a manner not fully reflecting the heritage of her design and type, and in which she was less well maintained. The importance of the Alaska Packers as an element of local maritime history was recognized and the period was discussed in the interpretive presentations. It is recommended that this interpretation be continued, that the vessel be interpreted primarily as BALCLUTHA, permitting a focus on the larger story of international deepwater trade under sail, with secondary interpretation of the Alaska Packers/STAR OF ALASKA period.

Restoration to BALCLUTHA's appearance as a British ship was not completely carried through. The current arrangement has elements of both periods. This has interfered significantly with the presentation of the vessel and with the interpretation.

Those portions of the ship dating from the STAR OF ALASKA period should be used to interpret that period.

National Park Service cultural resources policy would call for preservation of BALCLUTHA in her existing configuration:

"Changes which have taken place in the course of time are evidence of the history and development of a structure and its environment. These changes may have acquired significance in their own right, and this significance should be recognized and respected."

-- *Cultural Resources Management*,
NPS-28, 1985

Her present appearance permits interpretation of BALCLUTHA and, secondarily, of STAR OF ALASKA.

Exterior Signing

For whatever period of time BALCLUTHA is to remain at Fisherman's Wharf, the signing on shore must be improved. A large sign or banner is needed forward of or under her bowsprit to proclaim the ship's name and proclaim her 1986 centennial year.

At or near the foot of the gangway, a wayside exhibit, of the same design as introductory exhibits for the other ships would be provided. The ticket

booth would be spruced up (housekeeping again) and the existing carnival-type sign removed.

When BALCLUTHA moves to Hyde Street Pier the introductory wayside exhibit and the large sign/banner would also be moved to continue the centennial celebration. The ticket booth would no longer be necessary because the entrance fee would be collected at the head of the pier and would provide admission to all vessels.

Personal Services

At all times, several interpreters would be on duty on board BALCLUTHA to provide security and to welcome visitors, provide information/orientation, and to interpret the history, the equipment and furnishings, and the people who sailed on her. Guided tours would be provided on a scheduled basis (possibly reservations), but primarily visitors would explore the ship at their own pace, meeting interpreters as they go. Other interpretive media are severely limited, especially on board an historic ship where visitors' preexisting knowledge is likely to be very sparse.

Personal services interpretation is of particular importance because of the inherent limitations of wayside exhibits. Not the least of these limitations is the need to control the number of exhibits so that BALCLUTHA can speak for herself.

Interpreters should receive as much training and in as much depth as possible. However, this should not be used as an excuse to keep volunteers off the vessel. Properly motivated, intelligent individuals can learn a remarkable amount in a very short time

-- and a friendly face in an unfamiliar environment can create an outstanding visitor experience.

If possible, there should be a uniformed National Park Service employee on board at all times to provide visible control and security. Other interpreters might well be in working, or even simple period dress.

Wayside Exhibits

Wayside exhibits would provide fixed media interpretation. All wayside exhibits should provide the same kind of interpretation as that currently provided by many of the exhibits on the main deck. These make extensive use of historical quotes and historical and contemporary graphics to interpret various spaces and devices. Often anecdotal interpretation is effective in this kind of environment.

Where appropriate graphics and text are available, wayside exhibits would be used to interpret spaces and objects on BALCLUTHA. Most of the ship would be interpreted as BALCLUTHA. Wayside exhibits would interpret STAR OF ALASKA in portions of the ship dating from that period.

Historic Furnishings

The furnished spaces would be retained and interpretation would be provided by personal services and wayside exhibits.

- **Forecastle** -- The forecastle has been fitted in a manner closely approximating the British period. The major problem is the barrier, which interferes with the visitor experience. It is recommended that historic items on display be replaced with reproductions and the space opened to visitor access. (While the barrier is a major

interference in the visitor experience, the substitution of reproductions for original objects only solves part of the problem. There would still be a security problem and the objects would still be accountable property.

Reproductions are expensive and we would not want to continue replacing them.) Small historic items that might be stolen could be displayed in an exhibit case -- this would be preferable to the existing barrier.

- Lamp locker -- The locker on the port side of the forecastle break might be fitted as a lamp locker displaying a selection of running and navigational lamps appropriate to the historic use of this space. A plexiglass cover would allow adequate visitor access. It should be fitted so that the outer door can be closed for inclement weather.
- Deckhouse -- A furnishings report should be programmed to determine the proper layout, during the BALCLUTHA grain ship period, of galley, carpenter shop, boatswain, sailmaker, and apprentice quarters.

After accommodations --

- Steward's pantry -- Continue current display of period foodstuffs and condiment containers, cabin china, and serving implements. Items should be of British origin and type, laid out as though ready for use.
- Cabin stores -- Cabin type food stores would be displayed in case lots. Foods might include olive oil, sardines, canned fruits and vegetables, dried fruit, cheese, and preserves.

- Steward's cabin -- Fit with a single bunk and possibly a hanging locker and small writing desk. Further research (furnishings plan) is required to gather descriptions of contemporary British steward's accommodations, clothing, and personal gear.
- Saloon -- A furnishings report would answer the basic question of whether to continue the Victorian drawing room style or furnish the space as the officers' dining room. Because of its location, access to this space by visitors must be severely limited. Some kind of barrier is essential.
- Master's suite -- Continue the current layout of sleeping cabin, bathroom, and children's cabin. A furnishings report would determine appropriate clothing, personal gear, toys and games, etc. Visitor access must be limited.
- Charthouse -- Remove the barrier and allow visitors to enter the charthouse. The location of the entrance and the layout of the room are such that the barrier is too much of an intrusion. Display charts, publications, Loading plan(?), sail plan(?), and navigational instruments so that they are as secure from theft and vandalism as possible with visitors in the room.
- Labels -- Spaces should be labeled and provided with whatever brief explanatory messages are necessary. Wayside exhibit panels might be provided for furnished spaces if the interpretive material (period text or graphics) is of exceptional quality, or if the interpretive story is highly significant. In general, the furnished spaces are the exhibits, and labels and

panels should be the minimum required to support the interpretation. In some cases minimum can be none at all.

- Cabins -- These would continue to be protected by the metal gates so that personal items such as family members might have had on board can be displayed and so that the furnishings in this out-of-sight location can be protected.

- Cargo areas -- A portion of the 'tween deck and hold cargo areas would display a cargo mock-up and wayside exhibits here would interpret the kinds of cargo carried, the loading and unloading processes, and the complications of loading a large area that will be rolling in heavy seas. It is important to show as much of the bow to stern sweep of the 'tween decks and hold as possible, and to allow visitors to see the curve of the ship at the keel. The spaces are impressive and speak to the function of the vessel.

All existing wayside exhibits that do not directly interpret BALCLUTHA or individual spaces or equipment would be removed. Some existing exhibits would be retained. New exhibits would be part of a Hyde Street Pier wayside exhibit program; all Hyde Street wayside exhibits would have the same basic design. When existing exhibits that have been retained become weathered or otherwise unserviceable they, too, will be replaced with wayside exhibits in the new format.

- 'Tween deck area and hold -- A portion of the 'tween deck and lower hold would be presented as bare cargo space. This would allow the visitors to gain a sense of the size and depth of the ship's hold. A portion of the below decks area could be presented as furnished

space. This compromise would permit visitors to see the ship as basically a large box for stowage of cargo, and also gain a sense of the cargo. Wayside exhibits would be expected to play a major role in the interpretation below decks, but the number, size, and complexity of these exhibits would have to be controlled. As with all of the interpretation, the objectives would be understanding of the vessel and deepwater trade.

Historic Furnishing Report -- An historic furnishings report for BALCLUTHA is essential. It would research and document existing furnishings and provide the exhibit plan for any changes or additional furnishings.

C. A. THAYER

Historic Period to Be Presented

The schooner C. A. THAYER passed through three major periods during her active career. First she was a coastal lumber carrier, then a salmon saltery supply vessel, and finally a codfisherman in the Bering Sea. She was altered to some extent to suit each of the later functions. The current arrangement of the vessel includes elements of both the first and last periods of service.

It is felt that the vessel would be best presented in a condition as close as possible to her original configuration as a coastal lumber carrier. This was the service for which she was designed, and which influenced the development of her type. The lumber trade was an area of vital importance to the development of West Coast maritime history and is one of the primary themes of this museum. It was a trade of sufficient scope and duration to develop a definable cultural milieu and to generate a considerable body of history and literature. The historical and cultural significance of the Bering Sea cod fishery, although very real, is pale by comparison.

The thrust of restoration activities has been toward a return to the lumber schooner period, but the restoration has not been completely accomplished. Members of the museum staff have recommended retention of the fisherman's forecastle in the hold as an historically significant alteration. Representing a different period, this space permits interpretation of the later era. During C. A. THAYER's lumber schooner career, the entire hold was for cargo. A clear recommendation as to

return to original configuration or preservation as is or something in between would be made in an historic structures report.

Historic Furnishings

Historic furnishings should represent the lumber period. It is desirable to furnish the mates' cabins. Furnishings in the captain's cabins should be examined for accuracy. An historic furnishings report is needed.

Personal Services

Live interpreters should be available at all times for interpretation of C.A. THAYER.

C.A. THAYER is currently the site of the Environmental Living Program. This program has been very successful and is one of the highlights of the museum's presentations. It provides a wholly positive image for the vessel and the museum.

Audiovisual Program

The film of C.A. THAYER's last codfishing voyage is shown once or twice daily in the fisherman's forecastle. The film is a 20-minute edited version of more than an hour of footage. It is narrated by a live interpreter.

A new version of the film should be produced with a recorded sound track. A recorded narration of the voyage by Captain Shields exists and should be used for at least part of the sound track.

The immediacy of the film in the setting of the fisherman's forecastle is a compelling interpretive experience when interpreters take advantage of the opportunity to bring together visitors, setting, and film in their human and

historical contexts. At present the film is shown only once or twice a day and this does nothing for most of C.A. THAYER's visitors. As the interpretive staff is increased through recruitment and training of volunteers, the number of showings should be increased until the film is available for all visitors.

Wayside Exhibits

C.A. THAYER is not a large vessel, so the number of wayside exhibits on board must be limited. A few panels can do an excellent job interpreting specific spaces or objects.

One wayside exhibit that might be very effective would use historic photo(s) and a schematic to interpret the loading process used to get lumber from the heights on shore to the deck and hold of C.A. THAYER. Other exhibits that have high priority would be one interpreting the entire hold as lumber cargo space and another on the main deck interpreting the donkey engine mounted there.

On the pier, or on deck near the gangway, a wayside exhibit should interpret the Environmental Living Program. The program itself is significant and, when the ship is overrun with little people doing strange things and big people in uniforms shouting strange orders, it should be easy for visitors to find out what is going on. While it is true that staff and young participants interpret their activities very effectively for those who express interest, the program should be interpreted for all visitors.

EPPELTON HALL

EPPELTON HALL is the "stepchild" of the National Maritime Museum. She never worked on San Francisco Bay or even on the Pacific Coast. Therefore, she is outside the Pacific Coast scope of the museum and is of greater significance for Great Britain than for America.

Nevertheless, EPPELTON HALL possesses historic integrity and significance. Her engines are significant as examples of a type that was probably here, but not typical. She is representative of the paddle wheel tugboats that are no more. She is representative of the tugs that worked San Francisco Bay in the middle of the nineteenth century. The story of her ocean voyage from England to San Francisco is part of the lore and history of the museum. So long as EPPELTON HALL is part of the museum's fleet of historic ships, to ignore all of these factors is a disservice to the museum and to the visiting public.

As with the other historic vessels, a way must be found to staff EPPELTON HALL, and to moor her so that visitors can go on board. On board, a wayside exhibit should interpret the propulsion unit as part of the early steam engine collection.

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EUREKA

EUREKA represents the hundreds of ferryboats that carried millions of people back and forth across San Francisco Bay before the great bridges were built in the 1930s. The collection of historic automobiles and the appointments of her passenger cabin bring back many memories for visitors who have ridden similar craft here, or across Chesapeake Bay, from Staten Island to New York City, on Puget Sound . . . Such craft were once a familiar sight in many parts of America.

The primary goal must be to remove incompatible and inappropriate uses such as the small boat shop, preservation workshop, and deckhand shop, and restore the historic integrity of the vessel, the ramp, and the gantry crane. Some day, visitors walking on Hyde Street Pier should be able to see what a 1930 commuter would have seen as he drove his automobile onto EUREKA for the trip across the Bay. (The suggestion has even been made that some day EUREKA might host an antique automobile show.)

An historic structure report and an historic furnishings report are required. In the meantime, furnishings that are known to be nonhistoric, such as the nickelodeons, should be removed. Eventually, nonhistoric spaces such as the AV/training room should be removed.

Wayside Exhibits

There are probably photographic resources showing people on board EUREKA and similar craft. A few of these could be used as the primary graphics for wayside exhibits that would repopulate the passenger cabin. Another exhibit might show the many ferryboat routes

when this form of transportation was at its height, say 1930. Today, passenger ferries once again cross the Bay, and this is a phase that might complete the interpretation.

A wayside exhibit should interpret the walking beam steam engine as part of the park steam engine collection. EUREKA's walking beam engine may be the last operating one left in the world. A wayside exhibit could be provided at the interior view of the paddlewheel.

A wayside exhibit on the wheelhouse deck would interpret the way ferryboats operated, with everything duplicated and no turning around. A sign or signs are needed to invite visitors to the wheelhouse deck and to invite them to enter the wheelhouse.

The antique cars might be identified by means of small, simple labels identifying make and year of vehicle only.

Audiovisual Program

Historic motion picture footage could be edited and transferred to videodisc or videotape for a visitor activated television presentation. The program would last no longer than five minutes, and might well be considerably shorter. If there were a place where a number of visitors (15-20) could sit in comfort, and if the footage is of great interpretive value, then a longer program might be considered.

Personal Services

Park interpreters would be stationed on board to provide interpretation and security and to monitor visitor safety.

There should be scheduled guided tours
of engine room, as many as possible.
Once a day or three times a week does
nothing for most park visitors.

HERCULES

HERCULES is yet another of the historic ships that visitors cannot board. The access problem must be solved. The vessel must be open to the public. Volunteer staff must be found to provide the security, safety factor, and interpretation.

For land-dwelling visitors, HERCULES is of great interest for her voyage through the Straits of Magellan, her historic connection with the construction of the Panama Canal, and for her obvious utility -- the great towing gear on the stern, and the tall pilothouse providing a view over the barges that were "towed" in front.

Interpretation would consider her most significant operating years, the teens, 'twenties, and 'thirties, her role in the lumber trade, and life on board.

A wayside exhibit could interpret some of the history of the vessel, especially if appropriate historic photographs can be located. Another wayside exhibit could interpret the towing gear on the stern, and the job of an ocean going tug. A wayside exhibit should interpret the engine as part of the museum's collection of steam engines. With a simple drawing and appropriate text, it *may* be possible to interpret the working of a triple expansion steam engine -- or, more likely, it may be that a park interpreter, with the engine and simple drawing both in view, can interpret this story.

An historic structures report would recommend vessel treatment, including whether or not she would be restored to her original 1906 configuration.

A museum goal is to restore HERCULES to operating condition. She might become a working vessel for the museum, and could definitely function as an excursion vessel and as a roving ambassador for the museum.

WAPAMA

WAPAMA is moored, out of water on a barge, at the Bay Model in Sausalito. A preservation program will be carried out in two major phases. Phase I will be a "stabilization" period of 3 to 5 years. If stabilization is achieved, it will be followed by Phase II, during which long term preservation measures will be undertaken and the vessel will be developed as an exhibit.

WAPAMA would be interpreted from the adjacent pier and on board. The proposed interpretation of WAPAMA will make no attempt to present her as an intact vessel. The highly visible deterioration, extreme distortion of the structure, and visual intrusion of the necessary support systems make interpretation difficult.

"Virtue in Necessity"

"WAPAMA can and should be interpreted at every stage of her stabilization and restoration. To whatever degree she can safely be presented to the public, that presentation should be provocative, informative, and respectful of the artifact.

"While on exhibit at Hyde St. Pier during the 1960s and 1970s, WAPAMA was very effectively interpreted. Crew and passenger spaces were restored and dressed; informal captions were available, some illustrated; a self-guided audio tour was in place, using dramatized narrative from interviews with steam schoonermen and passengers. This material forms a basis for future interpretation.

"Afloat at the pier, WAPAMA was encountered in her natural element, as though ready to return north for another cargo of lumber. Visitors boarded her as they would a ship, via a gangway to the main deck, and felt her move in the swell coming through the Golden Gate. This experience of the ship may never be available again.

"The interpretive advantages of presenting an historic ship in almost original condition, afloat on the water, are evident (although the true context and design imperatives of an oceangoing ship can probably only be fully appreciated on the open ocean). There are important virtues, however, in the necessity of interpreting WAPAMA in her present situation.

"WAPAMA is one of the largest wooden structures in existence. Hauled out on her barge, the full magnitude of the artifact is impressed on the visitor far more vividly than is otherwise possible. Supported and protected, her structure can be shown and appreciated in new ways. WAPAMA will be presented as the product of a 'process' that began with her building. . . . She has followed the inevitable path of a large wooden vessel; years of hard work and exposure to the elements have left their mark. Interpretation of this process will explore the interrelated nature of design, method of construction, maintenance and inevitable deterioration of a ship. It will be appreciated as a process with a beginning, a middle, and though in this case artificially arrested, an end."

-- Tri-Coastal Marine, Inc.,
Draft Steam Schooner WAPAMA
Historic Structure Report, 1986

Herein may lie a valuable lesson in historic preservation and its practical limitations.

"Interpretation in the Near-Term

"The most immediate task of interpretation is to give some meaning to this massive object, and to demonstrate the importance of her preservation. In her present location, WAPAMA is highly visible, though she cannot be boarded by the general public. Wayside panels and a small installation in the Visitor Center now serve to introduce her significance and some issues in her preservation. This effort is very important and should be sustained and augmented by supervised tours given as frequently as possible, positive media attention, and a variety of museum publications. Visible on-going work by volunteers and GGNRA staff is also important. A coat of paint applied to her topsides today (if it does not interfere with preservation efforts) may have negligible effect in preserving her fabric, yet have considerable benefit in conveying her value.

"Should the stabilization phase of the ship's preservation be prolonged, a great deal more may be done in exhibiting machinery, such as winches and windlass, in the Visitor Center or similar shore installation. Interpretation facilities off the ship will continue to be valuable for orientation and for such vivid but intrusive media as film, large graphics and dioramas."

-- *Ibid.*

Wayside Exhibits

A three-sided wayside exhibit kiosk is recommended. Three wayside exhibit panels would interpret WAPAMA, the lumber trade with emphasis on steam schooners, and preservation efforts. Unfortunately, the kind and quality of interpretation required for WAPAMA cannot be provided by wayside exhibits.

The panels can provide some basic information; they can show visitors what she looked like as a working vessel and interpret the significance of the Pacific Northwest lumber trade; they can provide an introduction to the preservation task.

Personal Services

Successful interpretation of WAPAMA, and generation of the public support required for her long term preservation, must be provided by on board, personal services interpretation. The preservation message is at once too complicated and too subtle to be communicated by impersonal interpretive media. The timber supports, protective covers, and other preservation fittings create a very disorienting environment -- this is compounded by the main deck towering high above the water, rather than just above it.

The first requirement is for a personal statement -- interpreters must be prepared to communicate their feelings about WAPAMA and about the preservation process. Interpreters must be prepared to meet each visitor at their own emotional and intellectual level. On board WAPAMA, each visitor will start with at different level of understanding. It will be the job of the interpreter to move each visitor a

little further along the road that moves through information and understanding to appreciation and identity.

This must be the most difficult interpretive task to be found at Golden Gate National Recreation Area -- and it will have to be done with volunteers.

The job has to start now. In the Oakland shipyard WAPAMA was more or less invisible. At Sausalito she is in the spotlight and National Park Service interpretation -- volunteer interpretation -- must begin now.

Visitors might not be allowed on board immediately, but live interpretation must be provided on the dock. She asks more questions than there are answers; she evokes many different feelings in different people; impersonal media interpretation cannot respond to the challenge presented by WAPAMA. Obviously, a second serious challenge that must be addressed as soon as possible will be to overcome the access and safety problems and get visitors on board -- WAPAMA must be experienced.

If the wayside exhibits are effective then people must be on the dock to continue the interpretation, to provide the intellectual and emotional bridge from here, on the dock, to there, on the ship -- especially if the visitors cannot get there, cannot get on board.

On board WAPAMA, interpreters can literally take visitors by the hand and experience WAPAMA with them -- experience the working life of the vessel -- experience the process that has led to here, today. WAPAMA, Sausalito, is one more chance for the National Park Service to change perceptions, momentum, and reality.

11. Marine Engines

"[A] category of engineering resource known to exist in GGNRA, steam propulsion plants, is represented by the collection of early steam engines in the park, either in historic vessels, in the museum collections, or in examples represented archeologically in shipwrecked steamships. The steam engine of the steam schooner *WAPAMA* (1915), the sidewheel paddle tug *EPPLERON HALL* (1914), the ferryboat *EUREKA* (1890), and the tugboat *HERCULES* (1907) represent emplaced engines; there are a number of stationary or dismantled steam engines in the collections of the National Maritime Museum, including [that of the] ferryboat *CHARLES VAN DAMME* (1901) and an operable steam donkey engine at the Hyde Street Pier. The only verified archeologically represented steam engine is the side-lever steam engine of the *TENNESSEE* (1848) at Tennessee Cove, which comprise the earliest known remains of an ocean-going marine steam engine in the United States."

-- Christopher Delgado, and Mayer, 1982

In addition, marine gasoline engines form a significant component of the collections. Many are of local manufacture. A Hicks engine is on the Monterey boat.

Together, these engines form a collection with engineering and historical significance. A series of wayside exhibit panels should be developed to interpret the engines individually and as parts of the specific collection.

For interpretation, it is desirable to have an operating gasoline engine from the fishing industry on Hyde Street Pier.

This significant collection could also be interpreted by means of a publication. A small, low cost folder would be the only way to bring the scattered collection (including TENNESSEE) together in one interpretation.

12. Small Craft

The collection of 67 historic small craft comprises an unique resource. This is the most significant collection of its kind on the West Coast. These fine examples of the boatwright's craft represent cultural, technological, and aesthetic values that can be appreciated by all. From the Alviso duck boat to the Monterey boat to the lapstake wherry, the museum's small craft tell the maritime story in a special manner. Yet very few of the boats are on display or interpreted.

The soon to be completed small boat shop must be a place to interpret the craft. The interpretation would include display of existing small craft as well as on-going restoration and replication.

The Haslett Warehouse must be a place to interpret the boats and their place in maritime history. This should be done in a gallery for small boats, and by using some of the boats as key artifacts for specific interpretive themes. The replication and restoration by means of boat building classes will be continued in the Haslett.

13. Aquatic Park Bathhouse

"The existing National Maritime Museum exhibition occupies the first and second floors of the Aquatic Park Bathhouse. The museum originally opened in 1951 and in 1984 the steamship exhibition opened. There is also a small changing exhibit gallery on the second floor where two shows are installed each year.

"Completed in 1939 as a project of the Works Progress Administration and as a part of the design of Aquatic Park, the Aquatic Park Bathhouse is now on the National Register of Historic Places.

"The current exhibit installation and building interior do not work well together. The impact of the present exhibit on the Bathhouse is substantial. It compromises the artistic integrity of the structure. Wall murals are obscured, some bas-reliefs are covered with paintings, and a portion of the terrazzo flooring is covered. The second floor has been modified to accommodate the exhibits including the installation of a false ceiling and carpeting.

"The exhibition also suffers, for it competes with the building's art-deco style instead of complementing the building's maritime motifs and nautical detail. Visitors are attracted by the unique building, yet this very quality seems to inhibit their entry. At the moment, very little is being done to draw visitors inside. Once they are inside, there is no orientation area for the public. Environmental control is also a problem. The heating system is antiquated, either too hot or too cold on any given floor. Control of ambient light is difficult. In some areas such

as in the new steamship exhibit, drapes are closed to control light, but in the process, the spectacular maritime views are hidden. These views are integral to the building and should be part of the Bathhouse experience.

"The Bathhouse exhibition is not based on a basic conceptual design, that is, an overall story and message placed in relation to available space and artifacts. Instead, the exhibition is a series of independent small exhibits and displays. While its subject and purpose is maritime history, there is no overriding theme. The exhibit content is very artifact-specific and does not interpret a larger story or offer a sense of priorities within themes. Perhaps significantly, it does not adequately talk about this place, San Francisco, which represents so much West Coast maritime history. The exhibition lacks a beginning and a culminating experience which conveys some larger point to remember and connect the exhibit to what is outside the window, to the visitor's daily life.

[While some exhibit areas have been upgraded over the past ten years, the lobby] exhibit is largely a product of its original installation during the early 1950s. It also shows the signs of successive alterations. Essentially limited to free standing panels and cases throughout, it does not have a consistent design vocabulary. Copy is sometimes typed, sometimes printed and occasionally hand written. The reproduced graphics do not reflect the quality of the original historic photographs nor are they used in a way that enhances or further helps set the stage for a maritime experience. Panels and cases vary in style and there are no

rules of placement which work in tandem with the larger 'exhibition look' design of the building. "

-- Page, Anderson & Turnbull, Inc.,
Haslett Warehouse, 680 Beach Street, San Francisco: Historic Structure Report, 1986

The exhibit areas that have been upgraded, such as the second floor and the Steamship Gallery, suffer from some of the same problems as the lobby. In particular, there is a significant lack of a consistent design vocabulary.

"The changing exhibition space is inadequate. Its size only permits the display of archival material and small artifacts. Few visitors are able to enter the space at one time and the experience is diminished by a noisy and visible air conditioning unit installed in the wall. . . .

"The existing gift store function occurs in both the Bathhouse and on Hyde Street Pier. At the Bathhouse there is a small counter top store limited to selling a sampling of books, posters and other primarily two-dimensional materials. . . . Its service as a museum and public GGNRA information counter may well exceed its function as a store. . . .

"The National Maritime Museum has no lobby. Consequently there is no sense of arriving at the Museum, for the street entrance is an abrupt transition from the outside to the inside. Uninviting, it immediately places the visitor in the exhibition area with no opportunity to become oriented or prepared to experience the Museum. This is particularly a problem with school groups who by nature need a transition

area in which to relax, and begin to listen to the teacher, docent or ranger about to conduct the museum tour."

-- *Ibid.*

Individuals may quarrel with some of the specifics of the above critique, but it is an essentially accurate appraisal of existing National Maritime Museum exhibitions in the Aquatic Park Bathhouse.

Since its completion in 1939, the history of the bathhouse has been uncertain at best. The common thread of the history has been its apparent unsuitability for any of the uses to which it has been put.

In 1950 the San Francisco Maritime Museum leased the bathhouse from the City of San Francisco for \$1 per annum and the museum was dedicated the following year. It is impossible to look back and see the maritime museum of the 1950s. Today, two things are apparent: (1) The bathhouse is too small for even marginally adequate displays of the museum's collection. (2) The conflict between exhibition needs and the historically significant architectural and artistic elements of the bathhouse cannot be resolved.

Nevertheless, the bathhouse does house museum exhibits, and this use will continue for at least a few years. It would be tempting to put the bathhouse on hold until the Haslett Warehouse museum space becomes reality. This would be a mistake for the following reasons: perceptions, momentum, and the need to have good displays ready when the Haslett Warehouse is ready. The museum staff must continue its efforts to provide the best possible exhibits in

the Aquatic Park bathhouse. Future uses of the bathhouse, after the exhibits are relocated to the Haslett Warehouse, should include public program space, special maritime events, educational symposia, and similar maritime related events. An alternative available to the staff at this time is to make the entire gallery exhibition space available for changing exhibits -- exhibits provided from the collections of the National Maritime Museum and traveling exhibits from other museums.

The effectiveness of exhibits in the bathhouse lobby is diminished by the distracting patterns of the original Hilaire Hiler mural panels and Sargent Johnson tile mosaics. (One could say with equal justice that the maritime displays are an unwarranted intrusion on the historic art.) It is presumed that the historic structure and its art take precedence over museum exhibition.

But the size and shape of the exhibit space are the primary constraints. Only a small sample of the museum's collections can be displayed in the bathhouse. Therefore, the selection of themes and objects for display becomes extraordinarily important.

Other factors limiting the bathhouse's use as a maritime museum are the great expanse of windows and doors allowing natural light into exhibit spaces, the difficulty of providing handicapped access, its remoteness from the rest of the maritime museum at Hyde Street Pier, and the inadequate lighting possibilities.

Personal Services

As recently as 1980, employees provided tours of museum exhibits in the bathhouse on a regular basis. These

tours offered an overall context for West Coast maritime history that was not provided by the exhibits. They also provided a degree of security not present now. All too often there is no uniformed staff on duty in the public areas of the building.

A volunteer staff is needed to provide GGNRA/National Maritime Museum information services, to provide security at all times that the museum is open, to provide person-to-person interpretation, and to provide tours for groups that have requested them in advance. At many museums, volunteers provide scheduled museum tours. It may be that such tours would be more useful in a larger maritime museum in Haslett Warehouse. Nevertheless, each interpretive media has its own clientele and such tours might have a place in the bathhouse maritime museum.

In addition, a strong personal services program in the bathhouse would advertise the museum/park volunteer program, and advertise the other (Hyde Street Pier) portion of the museum, the Golden Gate National Recreation Area, and the National Park Service.

There should always be an employee or volunteer on duty at the entrance to the museum, not only to greet visitors and answer their initial questions, but also to provide immediate evidence of security -- somebody is on the job.

When model makers are working for the museum space should be provided for them to work in public, and to interact with museum visitors.

Lobby

The initial problem is visually apparent as one enters the front door. At first glance, the lobby is large enough to accommodate almost any exhibition use. Closer examination reveals that the ceiling is much too high for what is really a very narrow room, that staircases and front and rear doors use up much valuable space, and that the mosaics and murals on the walls presents a confused and broken backdrop for exhibits. The problem of room size/shape would be alleviated if the entrance could be on either side instead of in the middle of one long wall looking across the narrow center of the room. There is no help for it.

Certain functions must be accomplished in the lobby: The identity of the National Maritime Museum has to be established. This can be accomplished by appropriate signing and by very selective exhibition of objects. Fees have to be collected. Visitors must be provided with directions upstairs to the exhibit galleries, onto the veranda to the Steamship Room, and to the rest rooms. Visitors must be given the idea that there is more. There should be some seating for visitors. The Aquatic Park bathhouse, an historic structure in its own right, should be shown off.

Museum Store -- Having a museum store in the bathhouse is not a "must" function. If there is to be a museum store in the building, it must be located in a separate room and the only possible location would be in a room downstairs. The only justification for the store would be if it more than paid for itself, and this might not be possible if the museum public use spaces in the bathhouse were fragmented into three separate areas.

Identity -- Establishing the identity of the National Maritime Museum needs to begin outside. If possible, some means should be found to display brightly colored banners outside -- on the side of the building, over the main entrance, on the roof.

Inside, as soon as the visitors step inside the door, they should see a floor-to-ceiling panel proclaiming the "NATIONAL MARITIME MUSEUM, SAN FRANCISCO," with a drawing of a full-rigged ship, or a large bowsprit projecting just in front of the panel, or some other large object or graphic working with or as part of the panel.

Carefully chosen words would communicate what this museum is about, such as:

NATIONAL MARITIME MUSEUM,
SAN FRANCISCO

THE MUSEUM OF SAN FRANCISCO AND THE SEA

HARVESTING THE SEA
WORKING THE COASTAL AND INLAND WATERS
TRADING WITH THE WORLD

MARITIME EXHIBITS UPSTAIRS
STEAMSHIP ROOM
HISTORIC SHIPS AT HYDE STREET PIER

We need to direct visitors to the Steamship Room. That portion of the museum appears to be under used.

Fee Collection -- If entrance fees are to be collected, there must be a barrier. Visitors would enter into a

"decompression chamber," where they would see what is going on and decide whether or not to go further.

Lobby Exhibits -- One possible treatment would clear out everything except some of the figureheads and a few other objects and provide a light background for them that echoes the architecture. A freestanding object would be displayed in the center as part of the visual pattern of the identity graphic. The wall murals would be lighted to make them part of the solution instead of part of the problem. Exhibits in the lobby would present but not explain. Banners would provide color. Only objects that are interesting in and of themselves, without the necessity of labels, would be displayed.

A second approach would leave the lobby strictly to the essential functions -- identity, direction, and fee collection -- and remove all of the displays.

Changing/Special Exhibitions -- In the bathhouse, there needs to be a larger space for changing/special exhibitions. There may be a way to provide this space in the lobby and this should be explored. Temporary exhibitions are of great importance in the museum programs -- they have their own constituencies which may not be the same as the museum's normal constituency -- they are also for the regulars who keep coming back.

Aquatic Park Bathhouse as Changing/Special Exhibitions Space

Consideration should be given to making the entire gallery space available for changing exhibits year round. National Maritime Museum staff would fabricate and install major temporary exhibits.

The space would also be available for traveling exhibitions from outside sources. Existing exhibits would be removed. This would represent a major change of direction for the museum and there are important factors to consider:

1. Each new exhibit, whether NMM or traveling, would be an event, a reason for locals to revisit the museum and a reason for positive media coverage of the museum.
2. Temporary exhibits produced by NMM could also be traveling exhibits, making NMM better known across the country.
3. Existing exhibits have been upgraded and are well maintained; they display a representative sample of the collections -- All of the collections would be available for display (although not at the same time); artifacts that have not been displayed for years would be exhibited.
4. Funds are limited and might be better spent in other endeavors. -- This is an opportunity for NMM to access corporate funding sources.
5. The museum is understaffed. -- This would be an opportunity for museum staff to gain knowledge and skills that will be needed when the museum is able to move to larger quarters.
6. Volunteers would be needed and the museum's volunteer program has not approached its potential. -- Skilled volunteers are out there. This is a chance for the museum to recruit them and realize their potential.
7. Some exhibitory could be designed and fabricated by an exhibits class. People could pay for the privilege as they do

in the small boat building classes. This would provide an added benefit for staff: there is no better learning experience than teaching.

(The Museum Studies Program at John F. Kennedy University, San Francisco, has a course each semester on exhibit design and installation. Perhaps some agreement could be worked out for class use of the NMM galleries as a laboratory -- perhaps providing professional quality exhibits without requiring additional museum staff.)

8. Such a course of action would be exciting and frightening. Park staff would be putting their abilities on the line for all to see. -- The efforts and the results would give the National Maritime Museum a badly needed shot of adrenaline.

Upstairs Exhibit Gallery
If permanent exhibit galleries are retained:

Within the bathhouse, clean and uncluttered spaces need to be provided for exhibits. A primary goal is to achieve design consistency and quality exhibits on the entire upper floor. The Gold Rush and Deepwater Sailing exhibit galleries on the east end of the second floor provide excellent models for maritime exhibits and should be retained. The new temporary galleries on the west end are an excellent new direction. This general approach should be made more permanent.

On the west side, after themes have been established, the very "best," "most exciting," "most glamorous" objects must be chosen for display and the exhibits must relate to the people who made the history. These would be displayed in

galleries of more permanent but reversible construction. Maritime museums have a head start toward effective interpretation: most visitors have not been to sea, but they can and do relate to the things of the sea. Their preexisting feelings can only become stronger if the museum presents objects/people exhibits.

Right now there are too many models on display. Again, only the "best" deserve to be displayed in the limited space available. While some models make effective displays, the museum should direct its energies to displaying primary objects that relate to the themes.

Scrimshaw makes an excellent display now. Other works of fine art can doubtless be made effective parts of theme exhibits. Museums are aesthetic as well as intellectual and emotional experiences. The painting "Hay Scow and Plunger," by Gideon J. Denny, is an excellent example of the kind of fine art that is and should be part of a display interpreting "Trading the Inland Waters."

Five exhibit galleries are recommended:

The east side exhibit galleries, interpreting the Gold Rush and Deepwater Sailing, would be retained. Some of the smaller photographs should be replaced with larger ones.

West exhibit galleries would be divided into three galleries interpreting Harvesting the Sea (Whaling and Fishing), Working the Coast (the lumber schooners and wooden shipbuilding), and either Trading the Inland Waters (harbor and river craft) or Celebrate the Port of San Francisco, 1900 (large and small

objects, quotations, and descriptions to interpret the sailor town). A major exhibit objective will be to provide some clean and uncluttered space in which to display a few outstanding objects. Labels interpreting the themes would follow a hierarchy from title to key label to general interpretation to detail.

Patio

If possible, maritime objects on display would be removed and interpretation, in the form of wayside exhibits, would interpret Aquatic Park and the vista across San Francisco Bay to the Golden Gate, Marin, and Alcatraz.

In all probability, the mast-steps and small boat will remain. They should be interpreted by wayside exhibits similar in style and content to those to be provided for Hyde Street Pier.

14. Publications

"To get the visitors involved in its work and its aims, a museum must have its own publications and they must be good, which means that they must be both immediately interesting to a wide range of people and show considerable ingenuity in overcoming the cost problem. In the next ten years very few people indeed are going to buy the coffee-table books and the large scholarly works that museums have, quite rightly, been so proud of producing during the past half-century. The meaning of the word 'publication' is undergoing a radical and much-needed change. Those museums which have given proper thought to the problem -- and they are still, unfortunately, in the minority -- are concerned to see that everything the museum 'publishes', that is, sets its name to and sells, shall in some way improve the public image of the museum, give visitors a worthwhile and tangible memento of their tour and, most important of all, summarize and emphasize a part of what the museum is trying to achieve. This is what is meant by 'having a publications policy.' Merely to have a selection of books, pamphlets and cards for sale is meaningless. It may yield cash, but it yields little else. Its cost-benefit value is very low. . . .

"The word 'participation' is used in much too narrow sense by many museum professionals. Reading about what a museum has and what it is trying to do with it is just as much a form of participation as joining a museum art group or pressing a button to make a model work. . . .

"1. Decide at the beginning that no booklet, leaflet or brochure of any kind is to be offered for sale for more than five years without revision and reprinting. Five years is an absolute maximum. Three, in most cases, is much more satisfactory.

"2. Adopt a two-layer system for all guides, one for visitors who want a short, simple explanation of what a particular collection or the whole museum is about, and one for people who need something more detailed and elaborate and are prepared to pay for it.

"3. Decide on a realistic pricing policy. This means that one should aim at covering one's cost and making a modest profit, at the rates which exist when the books, booklets or leaflets are first published. This means that, in an inflationary situation, the guides will seem better and better value each year, which will help to exhaust the stock. Do not -- and this is extremely important -- put up the price steadily in order to match a general change in market prices. This is unnecessarily sharp practice, as well as bad business.

"4. Always go for a good designer. Not to do so is foolishly short-sighted and a waste of a good opportunity to improve the museum's image."

-- Kenneth Hudson,
*Museum's for the 1980s:
A Survey of World Trends, 1977*

The museum's publications plan must be reviewed and revised yearly. The current (1986) plan is provided below, with publications needs listed in priority order:

"1. The "National Maritime Museum" brochure (mini-folder) provides basic orientation to the entire museum complex at no cost to visitors. The brochure was completed 7/85 and is proposed for review, possible revision, and reprinting by 7/87.

"2. Foreign language translations of the museum brochure (#1 above) would be provided in German, Spanish, Chinese (Cantonese), Japanese, and French. The NMM brochure would be reproduced exactly, but in black-and-white. If this proves too expensive, text only brochures could be produced in the grid format.

"3. Individual interpretive brochures should be provided for each vessel. These would be sales items and might be sold as a packet in the bookstore. These should be professionally designed and printed to the level of the museum brochure (#1 above). As an interim measure the grid format might be used in conjunction with inexpensive design and printing. The folders would provide life histories for each ship and place them in their historical and functional contexts -- information that is not easily or (normally) well presented by exhibits and personal services. The first brochure to be produced would be C. A. THAYER.

"4. Free library brochure to describe the holdings, significant new accessions, and services of the J. Porter Shaw Library. The brochure would be professionally designed in the grid format but printed at minimal cost.

"5. Free disability access guide to total access and limited access areas within the museum complex. The guide

would be professionally written and designed in the grid format, and inexpensively printed.

"6. A National Maritime Museum newsletter would be an outgrowth of the existing volunteer newsletter. It would include items of interest to volunteers and to the general membership of the NMMA. The first phase would be to upgrade to typeset (Laserwrite quality?). The printing would remain Gestetner.

"7. A guide to the vessels would be published in the NPS handbook format for sale in the \$3-5 range. It would be professionally written and designed and would include the history of each vessel, a discussion of the fleet and its historical and museum context, and extensive use of both color and black-and-white graphics.

"8. A guide to Pacific Coast maritime history would be published in the NPS handbook format for sale in the \$5-7 range. It would provide a broad overview of the subject and make extensive use of historic photographs and photographs of items in the collections.

"9. A guide to the NMN small craft would consist of interpretation and catalog of all 67 small craft in the collections. It would be professionally edited, designed, and printed for sale in the \$6-10 range.

"10. At the next review of the museum publications plan, a guide to the steam engines of the museum collections should be considered."

A revision to the current plan is recommended. Certainly much higher than priority 11, the continued publication of *Sea Letter*, a significant outlet for interpretive material, should be encouraged.

15. J. Porter Shaw Library and Historic Documents Department

The J. Porter Shaw Library and Historic Documents Department of the National Maritime Museum, with its 12,000 volumes, 3,000 ship's logs, 250,000 historic photographic images, 100,000 sheets of ship plans, 650 cubic feet of manuscripts and archives, and almost 400 taped interviews of sailors and important maritime figures, is the museum's ultimate interpretive source -- the place to go for specific or detailed information, or simply to further one's knowledge after examination of the ships and the objects on display.

The library's "first" public is the museum staff -- the curators and interpreters for whom the library collections provide the basis for research and interpretation on the ships and artifact collections.

A brochure should be prepared to detail the collections, significant recent accessions, and services provided by the library and Historic Documents Department so that more visitors will be able to avail themselves of this resource.

The library is also exhibit space. There is space within the library for display of objects. Such objects should be provided within the framework of the museum's exhibit design and production team, with input from the principal librarian. The reading room and public areas provide a unique opportunity for the display of archives, photos, etc., in an informal manner that would be difficult in the museum building.

16. Haslett Warehouse

"The Haslett Warehouse was originally one of two California Packing Corporation buildings. The cannery or packing plant which is adjacent is now a shopping complex named 'The Cannery.' Together, they fill a city block bounded by Beach, Hyde, Jefferson, and Leavenworth Streets in the North Beach section of San Francisco. Immediately to the east is Fisherman's Wharf and to the west, Ghirardelli Square.

"The Haslett building exemplifies the genre of warehouse which was once predominant in the northern waterfront area of San Francisco. Because many have been razed, this building at this location contributed significantly to the historic ambience of the Fisherman's Wharf area.

"In 1963, the building was purchased, after condemnation, by the State of California for a proposed State Railroad Museum. The museum was to complement the existing San Francisco Maritime State Historic Park at nearby Hyde Street Pier and the San Francisco Maritime Museum at Aquatic Park. Then, in 1966, the upper two floors were leased to Abbott Western, by the State. At this point the building was designated 'Wharfside.' Two of its floors were renovated to make 107 office spaces." (The lower two floors were used for SFMSHP support: historian's office, library and artifact storage on the second floor and rigging loft, shipwright shop, and lumber storage on the first floor.)

"In 1974 the City of San Francisco designated the structure an official 'Historical Landmark.' In 1975 it was nominated and placed on the National

Register of Historic Places. In 1978 the structure was acquired for inclusion in the Golden Gate National Recreation Area. The third and fourth floors remained occupied by the 'Wharfside' development while the first and second floors were vacant, pending completion of a General Management Plan for GGNRA. Reflecting the long stated desire of many in the San Francisco community that the Haslett Warehouse be rehabilitated to serve a public function, the 1980 GGNRA General Management Plan recognized this goal and recommended that the Haslett Warehouse be adaptively renovated to accommodate a expanded Maritime Museum and Visitor Center.

"Various safety reports, dating from both before and after GGNRA acquired fee simple title to the Haslett, have identified significant life/safety and seismic stability deficiencies that pose immediate and long term threats to the building's occupants and visitors. Official concerns for these safety- and liability-related factors prompted an audit of the continued use and occupancy of the building by the Department of the Interior, Office of the Inspector General, resulting in a preliminary report issued in January 1985. This report stated that the building must be brought into compliance with all applicable codes as soon as possible or have the tenants vacate the building. Ensuing discussions did not result in a change in the Inspector General's recommendation and the building was ordered closed by May 31, 1986, by the Secretary of the Interior.

"The seismic evaluation conducted as an element of this report reveals that only a comprehensive rehabilitation will meet the applicable code requirements, stated as prerequisites by the Department, for

any continual use and occupancy of the building. Since GGNRA lacks the means to accomplish this, the Haslett Warehouse will be vacant for the short term.

"Unfortunately, the estimated costs for rehabilitating the Haslett Warehouse are far beyond GGNRA's current or projected budget capability. However, amendments to the National Historic Preservation Act in 1980 resulted in a National Park Service Historic Property Leasing Program (1982) that allows the NPS to enter into a long term lease with any party in order to ensure the adequate preservation of underutilized NPS historic structures. The legislation for the leasing program allows for substantial tax incentives to offset the costs of rehabilitation. The lease proceeds from the lessee-developer may be retained by the Park for the management and maintenance of its cultural resources. This program provides an ideal opportunity for a public/private lease partnership. NPS properties can be preserved with obvious benefit and incentive to both parties. For these reasons, NPS management has selected the Historic Leasing Program as the vehicle by which to accomplish the rehabilitation of the Haslett Warehouse. . . .

"Any long term Haslett Warehouse development lease shall be offered competitively and obtained by public advertisement in the form of a Request For Proposal."

-- Page, Anderson & Turnbull, Inc., 1986

In 1987 it appears more likely that any future use of Haslett Warehouse will be entirely public. It may be that the National Maritime Museum will share space with another museum and/or with

other non-profit entities. In any case, funding is still required for comprehensive seismic rehabilitation, not to mention emplacement of a major maritime museum within the historic structure.

The Building

Decades have passed since the Haslett Warehouse was first identified as a suitable museum structure -- first for a railroad museum, then for the maritime museum. All of the factors that made the structure a good choice then still apply:

The location is outstanding. The Haslett stands on the western edge of Fisherman's Wharf, providing millions of potential museum visitors. It looks out over San Francisco Bay with the Golden Gate in view to the west, an obvious tie to the maritime history of the Pacific Coast. The Haslett is adjacent to Hyde Street Pier, permitting the gathering of the disparate parts of the museum into a single coherent unit.

The building itself is capable of being a fine showcase for the museum's collections and interpretation.

"The subtle relationship of a building to its contents is the most important part of museum showmanship, without which a public museum inevitably fails. If the building is at war with the contents, or gives them insufficient sympathy and support, the result can only be failure. But if, on the other hand, the building, the theme, and the contents are all in step, very inadequate museological techniques cease

to be of great importance. There are certainly buildings in which even the most inept curator can hardly go wrong."

-- Kenneth Hudson, 1977

It is to be devoutly hoped that all of the exhibits will be examples of state-of-the-art museological techniques and that the museum will never have an inept curator. Nevertheless, everyone will heave a great sigh of relief when the bathhouse ("at war with the contents") is vacated and new exhibits are provided for the Haslett. For the Haslett will provide sympathy and support for the exhibits.

First, the building is simple and it will be possible for it to be functional for exhibits and for museum support activities. This same simplicity will allow the building to be functional fifty years and more in the future, when the concept of this museum could be very different than now.

Second, the sympathy and support for the exhibits will be provided by the building itself -- its quintessential turn-of-the-century "warehouseness." The Haslett will be an essential part of a museum scene that will extend out to the end of the Hyde Street Pier and include the turn-of-the-century ships (and the cable cars on Hyde Street). Inside, the post-and-beam warehouse construction was designed to provide space and mobility, today essential ingredients for a maritime museum. The wooden and brick walls will provide a beautiful historic texture for the museum exhibits.

Third, the Secretary of the Interior's *Standards for Rehabilitation and Guidelines for Rehabilitating Historic*

Buildings will permit some interior alterations such as removal of some posts and the cutting of one or more atriums to provide the spaces that the exhibits will need. These would be strictly monitored to ensure compliance with existing regulations and laws.

The *Historic Structure Report* provides a model for a museum with 55,000 square feet in the Haslett.

In addition, this model recommends that the collections program (27,000 square feet) remain at Fort Mason and that the primary preparation program (4,000-6,000 square feet) be located in the Aquatic Park Bathhouse. This appears to provide ample space for accomplishment of all museum functions. The 24,950 square feet allotted for exhibitions more than triples the available space in the bathhouse, and in the Haslett all of the space will be usable!

It is recommended that the exhibition program be increased to 40,000 square feet to adequately represent the diversity of themes and collections of the National Maritime Museum.

Visualizing a Haslett Warehouse that is entirely public space, the space available for the National Maritime Museum would be substantially greater than the 55,000 square feet envisioned in the *Historic Structure Report*. A unified museum on Hyde Street Pier and in the Haslett Warehouse is a possibility. Using space estimates provided (rounded) in the *Historic Structure Report*, a National Maritime Museum in the Haslett might consist of:

Administration	3,000 square feet
Collections Program	39,000
Education Program	3,000
Exhibition Program	30,000
Preparation Program	9,000
Visitor Information Program	10,000
Visitor Services Program	5,000

Total NMM in
Haslett Warehouse 100,000-120,000
square feet

These figures do not include spaces for small boat shop, and historic ships preservation and deckhand shops, functions which must be removed from Hyde Street Pier, BALCLUTHA, and EUREKA for maximum interpretive potential and restoration of the ships' historic integrity.

A primary objective of the relocation of the museum exhibits to the Haslett should be to create a unified museum with unified and centrally located museum functions. The space is available in an all public use Haslett Warehouse. The funding sources remain unidentified.

This goal of a unified museum must be retained, even if the achievement lies far in the future.

**The Exhibitions
Information Center --** Three separate and distinct ideas have surfaced under this general heading: a Golden Gate

National Recreation Area visitor center, a regional information center, and a maritime museum orientation center.

- GGNRA visitor center -- Because space is at a premium in the Haslett Warehouse, a GGNRA visitor center could be provided only by subtracting space (5,000 to 10,000 square feet) from the maritime museum. This would not be the best use of available space and many would construe it a "betrayal" of the maritime museum. It is recommended that the 1980 *General Management Plan* be amended to delete the recommendation for a GGNRA visitor center in the Haslett Warehouse. The GMP might include a statement that provision of a GGNRA visitor center within Haslett Warehouse is a long term goal whenever space and funds become available.

If an all public Haslett Warehouse becomes a reality, this function should be reconsidered, but at a lower priority than other museum functions.

- Regional information center -- Golden Gate National Recreation Area operates a regional information center out of park headquarters at Fort Mason. Most of the activity is by phone or mail. If the center were relocated at the Haslett Warehouse, adjacent to Fisherman's Wharf, a whole new clientele (walk-in visitors), would be served. However, the same space objections as above apply and a large staff and information retrieval system would have to be created. The existing regional information center functions very well and very efficiently and this is not the time to change locations and add duties.
- Maritime Museum orientation center -- Every museum needs a kind of center where the visitor can be given his

bearings before he sets out to explore the exhibits. This Prospectus endorses the *Historic Structures Report* recommendation for a lobby, museum store, and balcony around an atrium on the second floor of the museum.

Information would be available for all of Golden Gate National Recreation Area and for the National Maritime Museum and admission tickets for the exhibits and historic ships would be on sale. Exhibitry could relate the museum to the national recreation area by focusing on the marine resources of the park -- lighthouses and life-saving stations, the Lands End lookout, the shipwrecks, and even the marine life such as the sea lions at the Cliff House.

The Exhibits -- The allocation of space within the Haslett, the design for the spaces, and the provision of media for the maritime museum spaces must be the subject of detailed planning. The following discussion must be general -- the place where planning involving museum architects, curators, designers, developers, interpreters, managers, and media specialists should begin.

The move into the Haslett Warehouse will be the long overdue validation of the vision. At last, the museum will be able to display the collections in a fashion commensurate with their worth.

The library, indoor exhibits, Hyde Street Pier, and the historic ships are a single maritime museum. And the entire collection is significant -- from ferry boat tickets to the PETALUMA paddle wheel to BALCLUTHA. The museum will use the collections to communicate the romance and excitement of the sea (the intangibles), interpret the historic objects (the tangibles), and

review the history (the significance). This specific museum, this specific story, concerns the maritime history of this ocean, this coast, this city.

Within the Haslett, the interpretive possibilities will be limited by historic preservation laws and policies (see APPENDIX I). In this lucky case, these restraints simply reinforce the historic significance of the Haslett Warehouse as structure, historic object, and representative of its time -- the same time that is represented by the historic ships and most of the objects in the collections. The interior space of Haslett will provide an outstanding maritime museum ambience.

The relocation from the Aquatic Park Bathhouse to the Haslett Warehouse permits the museum to "start over." A direction can be chosen that will be appropriate for the museum visitors of today. For today, these guidelines are in order:

Maritime technology should play a smaller role, or perhaps the technology needs clarification. ("Every ranger has the tendency to overestimate the background the tourist brings to the scene and on the other hand to underestimate the intelligence of the 'average visitor.' " [Dr. Clark Wissler as quoted by Freeman Tilden, 1957]) At the same time the impact, popularity, competitiveness of marine technology exhibits must be heightened to attract visitors who do not bring a preexisting interest in the technology.

The basic direction of the interpretation should change to produce more of a "people" museum. There is already too much incomprehensible technology in the world. Without

reducing the importance of the technology represented by much of the collections, the museum should place more emphasis on the people, the sociology, the life. This concept is supported by the museum's interpretive themes.

Another opportunity that the Haslett will provide is for a greater emphasis on aesthetics. There are some objects (not to mention the fine arts) in the collections that should be displayed if only because of their beauty. The interpretation would be an extra.

The objects in the collections have scale, significance, and meaning, and many of them have great beauty. Now it will be possible to place objects in spaces that are the right size. If it is desirable to cluster six or eight figureheads into one space, now it can be done. And it can be done without competing with sixteen other exhibits and without having to view the figureheads through two other exhibits. Some of the larger objects are thrilling -- and the combination of the Haslett ambience, the appropriate space, the object display, and the labels can communicate this thrill.

Brief, concise labels can interpret meaning: the utility of objects, their historical environment and context, and the ideas and concepts that can be inferred from the objects. In a maritime museum the interpreter has a head start -- most people have not been to sea, but most people relate easily to the things of the sea.

The small craft (67 of them) that form a significant part of the collections are not displayed and interpreted at this time. Here is an opportunity for a

continually changing display. Ten to fifteen can be displayed in the Haslett at any one time, and periodically replaced.

Changing exhibit space must be an integral part of the museum. There might even be two changing exhibit spaces -- one small and the other larger. The importance of space for traveling and changing exhibits is that they draw attention to the museum, attract repeat visitors who should become the backbone of museum support, and maintain the museum's connections with the museum and maritime museum communities -- and changing exhibits get the hidden artifacts out on display.

The striking fact about existing displays is that most themes, even the major ones, are not represented. A labor of love and excitement will be the selection of themes, objects, and spaces in the museum.

It is anticipated that the museum would be laid out in a radial pattern. In the center would be an atrium -- a grand space four stories high. A few very large objects would be displayed in this space. The happy problem is the choosing from so many worthy candidates.

Around the atrium would be the exhibition galleries interpreting the maritime stories: the Alaska connection, the Northwest lumber trade, Bay traffic, the deepwater square riggers, the Arctic whalers . . .

A major part of the exhibits would deal, directly or indirectly with San Francisco. There is no San Francisco history museum, but much San Francisco history is coincident with maritime history.

Another area for interpretation would be the preservation workshops that should be located in the Haslett. The interpretation of preservation should be a major theme.

It is also fitting to interpret the Haslett Warehouse. It was a functional, working structure involved in the industry and trade of the city. There must be space to interpret the building as an historic structure and as an example of utilitarian historical preservation.

The museum should also include audiovisual spaces, small alcoves and a small auditorium (30 seats) for continuing audiovisual interpretation featuring items from the historic photograph and fine arts collections, and a larger space (200 seats) for seminars, special events, and membership events. (It may be necessary and possible to provide the larger space in the Aquatic Park Bathhouse.)

Summary

The National Maritime Museum must provide an aesthetic, intellectual, and emotional experience. This was not possible in the Aquatic Park Bathhouse. It will be expected in the Haslett Warehouse.

17. Publicity

One of the greatest needs is a vehicle to tell the Nation the story of the National Maritime Museum.

A motion picture, for showing on PBS or a National Geographic Society special, would attract needed attention. Such a work could review the history of the museum, focus attention on the problems and challenges of preserving the ships, review the outstanding collections (those on display and those in storage), and make a statement about the future.

At the same time, staff members and friends of the museum should be writing articles and gathering photographs for publication in national conservation magazines.

National commercial magazines such as *Newsweek* and *Time*, should be contacted and persuaded to publish articles about the museum. This is the kind of publicity that the museum needs most, not only for the National Maritime Museum itself but to publicize the cause and dilemma of historic preservation today.

As mentioned above, creating a Festival of the Sea environment on Hyde Street Pier on a regular basis and production of changing and traveling exhibits would be effective ways of creating positive publicity for the museum.

18. Planning Team

Columbia River Maritime Museum

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National Park Service

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Marc Hayman, District Ranger,
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APPENDIX I

Historic Significance Factors

The 1986 *Haslett Warehouse, 680 Beach Street, San Francisco, Historic Structure Report* provides an excellent review of the historic significance factors relating to the rehabilitation of Haslett Warehouse. The ten standards for rehabilitation will also be controlling for adaptive use of a portion of the structure as a maritime museum exhibit gallery.

Various aspects of historic significance and their affect on the rehabilitation of the building are discussed below in relation to *The Secretary of the Interior's Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings* (1980).

The recommended treatment for the Haslett Warehouse is rehabilitation. Rehabilitation as defined by National Park Service (NPS) policy is as follows:

"Rehabilitation: the act or process of returning a structure to a state of utility through repair or alteration that makes possible an efficient contemporary use while preserving those portions or features of the structure which are significant to its historical, architectural, and cultural values."

-- *The Secretary of the Interior's Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings*, 1980

The following ten standards for rehabilitation are presented, along with a brief summary discussion (Page, Anderson and Turnbull, Inc.) of that standard with reference to the Haslett Warehouse, as a guideline to defining what specific rehabilitation actions

will be permitted in a rehabilitation program (for museum exhibit galleries) for the historic warehouse:

"1. Every reasonable effort shall be made to provide a compatible use for the property which requires minimal alteration of the building, structure or site and its environment, or to use a property for its originally intended purpose."

". . . The Haslett Warehouse can be successfully rehabilitated for the proposed museum/visitor center . . . even though these proposed uses differ from the original design of the building as a warehouse for canned goods. . . .

"Alterations will be necessary to allow museum and visitor center uses within the structure. However, adaptive use as museum/visitor center . . . must not result in an overall design that significantly alters the building's distinctive features. Through careful planning by the lessee and the architect, in conjunction with the NPS, a design solution for these uses in the Haslett Warehouse should be attainable. This solution shall respect the character of the property . . .

"2. The distinguishing original qualities or character of a building, structure or site and its environment shall not be destroyed. The removal or alteration of any historic material or distinctive architectural features should be avoided when possible."

"The distinctive features of the Haslett Warehouse . . . should not be overlooked in the planning stages of the rehabilitation project. Standard 2

should be central to all planning for the Haslett Warehouse and must be considered in designing the alterations necessary to accommodate the proposed uses. . . .

"Doors: The significant aspect of the exterior doors is their arched masonry openings more than the doors themselves. The two rectangular roll-up door openings along Jefferson Street should be reconfigured with an arch. Any new openings should be arched rather than flat across the top. Original doors were metal covered fire doors of a type unavailable today. If any doors are to be replaced or new doors added, they should match the original as far as possible in size, shape, color, and material and the design should be sympathetic to the original. . . .

"Structure: The distinguishing character of the interior is the perception of massiveness of the structure which was originally designed to support heavy storage loads. Structural members are large and visible, giving one an awareness of the loads involved. Spatially, there are no significant areas within the building since, originally the warehouse, the warehouse would have been piled full of pallets of canned goods and packing crates leaving only the aisles for circulation - somewhat analogous to the existing offices on the upper floors.

"In order to display some of the largest objects in the collection of the National Maritime Museum, it will be necessary to remove some of the columns in the atrium area. It is felt that this can be done in compliance with the Secretary's Standards and that there will be enough structural elements

remaining in the vicinity to retain the distinguishing original character of the structural system.

"Alterations to the interior of the warehouse should emphasize retention of the heavy post and beam structural system, roof, floors and exposed brick walls. These features are important in defining the overall historic character of the building and should be incorporated into the rehabilitation plan."

"3. All buildings, structures and sites shall be recognized as products of their own time. Alterations that have no historical basis and which seek to create an earlier appearance shall be discouraged."

"4. Changes which may have taken place in the course of time are evidence of the history and development of a building, structure or site and its environment. These changes may have acquired a significance in their own right, and this significance shall be recognized and respected."

"5. Distinctive stylistic features or examples of skilled craftsmanship which characterize a building, structure or site shall be treated with sensitivity."

"The distinctive features of the utilitarian design of the Haslett Warehouse, as evidenced by the tie rod

anchor plates, pivoted windows, brick cornices, belt courses, pilasters, exposed brick interior walls and the massive nature of the interior structural system contribute to the warehouse character of the structure. Rehabilitation plans should not attempt to alter the warehouse appearance of the structure and its immediate site."

"6. Deteriorated architectural features shall be repaired rather than replaced whenever possible. In the event that replacement is necessary, the new materials should match the material being replaced in composition, design, color, texture, and other visual qualities. Repair or replacement of missing architectural features should be based on accurate duplications of features, substantiated by historic, physical, or pictorial evidence rather than on conjectural designs or the availability of different architectural elements from other buildings or structures."

"Adequate historical and documentary evidence exists . . . to substantiate the design for any replacement elements for the structure, such as entrances, signage, or doors should any of these elements be necessary as part of the rehabilitation plan."

"7. The surface cleaning of structures shall be undertaken with the gentlest means possible. Sandblasting and other cleaning

methods that will damage the historic building materials shall not be undertaken. "

• • •

"8. Every reasonable effort shall be made to protect and preserve archeological resources affected by, or adjacent to any project. "

• • •

"9. Contemporary design for alterations and additions to existing properties shall not be discouraged when such alterations and additions do not destroy significant historical, architectural or cultural materials, and such design is compatible with the size, scale, color, material, and character of the property, neighborhood, or environment. "

"Some interior and exterior alterations to the Haslett Warehouse will be necessary to assure its successful use as a museum/visitor center . . . These alterations should not radically change, obscure or destroy character-defining spaces, materials, features or finishes. Alterations to the warehouse may include but are not limited to cutting new entrances on secondary elevations, installing new mechanical and electrical systems, providing barrier-free access, energy conservation retro-fitting, seismic reinforcing, life/safety improvements, museum/visitor center facilities, and creating an atrium or lightwell.

"Atrium(s) have been proposed to interrupt building structure to achieve a successful use as museum/visitor

center . . . Such space(s) should be of a size that would not obscure the character of the existing roof. If so, they could be designed in a way that would meet the Secretary's Standards. "

"10. Whenever possible, new additions or alterations to structures shall be done in such a manner that if such additions or alterations were to be removed in the future, the essential form and integrity of the structure would be unimpaired. "

"Creating fire-rated means of egress from the upper floors of the Haslett Warehouse must be dealt with in the rehabilitation process. In all likelihood the requirement will be accomplished by a design that proposes staitowers within the structure. Locating any new staitowers with their associated elevators and vertical ducts within the warehouse should attempt to minimize destruction of the historic fabric and avoid having an impact on significant interior or exterior building features. "

APPENDIX II

Interpretation as Art

In the years since Freeman Tilden formulated his principles of interpretation, we have not improved on them:

"I. Any interpretation that does not somehow relate what is being displayed or described to something within the personality or experience of the visitor will be sterile.

"II. Information, as such, is not interpretation. Interpretation is revelation based upon information. But they are entirely different things. However, all interpretation includes information.

"III. Interpretation is an art, which combines many arts, whether the materials presented are scientific, historical or architectural. Any art is in some degree teachable.

"IV. The chief aim of Interpretation is not instruction, but provocation.

"V. Interpretation should aim to present a whole rather than a part, and must address itself to the whole man rather than any phase.

"VI. Interpretation addressed to children (say, up to the age of twelve) should not be a dilution of the presentation to adults, but should follow a fundamentally different approach. To be at its best it will require a separate program."

-- Freeman Tilden,
Interpreting Our Heritage 1957

Listed in black and white, the principles do not provide an illuminating flash of revelation. They

need to be carefully examined in relation to the task at hand -- then they become meaningful.

"I. Any interpretation that does not somehow relate what is being displayed or described to something within the personality or experience of the visitor is sterile."

Most of us do not have extensive shipboard experience. If we do have experience it is as passengers. But whether we have roots in San Francisco or Boston, or in the Midwest or mountains, many of us see ships as romantic entities that somehow transcend the daily landlubber existence.

". . . we walked out further on the pier to board the steam schooner WAPAMA, a marvelously antiquated-looking monster, one of some 225 wooden steamers built in the years before World War I to move lumber, supplies and passengers along the coast. Straight out of the confident, brash, velvet-and-mahogany era . . . she had been restored to glowing life -- polished brass, gleaming paintwork, talking machine record player and all. A copy of the pink-paper Police Gazette was flung down on the berth in the mate's cabin. You could picture the 'What the hell does the Old Man want now?' expression on his face as he bounded out, leaving his oilskin jacket hanging on its hook because it wasn't really his turn on watch."

-- Peter Stanford, "The Ships of San Francisco: Ships Built the City, and Their Heritage Challenges the City Today," *Sea History*, winter 1985

The other side is that interpretation that removes the romance from the ships, that reduces them to "history," will probably be unsuccessful.

"II. Information, as such, is not interpretation. Interpretation is revelation based upon information. But they are entirely different things. However, all interpretation includes information."

The information base for the maritime history of the Pacific Coast is endless. Discipline is required to make decisions -- to make value judgments:

What information is significant?

What information can be interpreted successfully?

Using what media?

It is particularly important to match media and message, and to treat each effort as an interpretive unit. Obviously, not all portions of an interpretive plan can be implemented immediately, but the lack of viable publications, personal services, or audiovisual programs is no excuse for asking a particular medium to do more than its share, or for asking a particular medium to do something for which it is not suited. Failure is the only sin.

Publications are the most versatile medium. It is difficult to find information that cannot be presented effectively in print. The difficulty is in finding the people to read the publications, and in matching publications with audiences. But if someone is interested, he or she will read. All of the interpretive media, AV, exhibits, personal services, can increase interest.

Live interpreters can do an excellent job of explaining individual bits of knowledge, and relating these bits to

the historical and social context. One of the best services provided by live interpreters is to be a host -- to share those things of greatest interest to the interpreter with new friends, the park visitors

Audiovisual programs can present chronological history, but not in depth -- they can evoke powerful emotions, as can live interpreters -- they can treat targets of opportunity (such as the film shown on C.A. THAYER) with great effectiveness.

Exhibits (including historic furnishings) can interpret what is and what was. The exhibits tell about an object or objects, or what is visible today. Exhibits can also recreate and interpret scenes from the past. A visitor today might be led to the panorama of San Francisco Bay in 1903, or the hold of the BALCLUTHA loading for a voyage around the Horn.

Information comes in all shapes and sizes. The interpreter must choose the correct information, match the information with the medium, and use information as the frame on which to build meaningful interpretation.

"III. Interpretation is an art, which combines many arts, whether the materials presented are scientific, historical or architectural. Any art is in some degree teachable."

As with any endeavor in any organization, National Park Service interpretation passes through phases. In the 80s phase, interpreters work desperately hard to build interpretive programs based on interpretive themes, goals, and objectives. This hard work often results in distorted

interpretation. At the same time, interpreters are resistant to the idea that different interpretive media have different strengths and weaknesses and that this has tremendous effect on success or failure. In either case, one can say with some justification that "rules" or "formulas" are destructive of the art of interpretation. But Freeman Tilden says, "Any art is in some degree teachable." Parts of the art that should be taught and learned include "rules" and "formulas."

Fortunately, interpretation remains an art -- and art is always a personal statement. The art involves information and education, provocation, organization, and emotions.

As a visitor to the National Maritime Museum, I need to be educated. I do not need to be educated in the sense that, after doing the museum, I can pass a test on the history, technology, humanities, and environmental factors relating to the maritime history of the Pacific Coast. I need to be educated as to the importance of ALMA and BALCLUTHA. I need to know why I should care. If I can see that someone else cares, if I can discover something of why someone else cares, then I can relate these to my personal value system, so that my values work for me in the new and unfamiliar environment of a maritime museum.

The art comes in producing interpretive programs that make personal statements without forcing me to accept or reject -- statements that touch me and lightly move on.

*"IV. The chief aim of Interpretation
is not instruction, but provocation."*

Again, Scott Newhall:

*". . . the traveler who pauses long
enough to peer through the mists of the
Golden Gate will never again see the SEA
WITCH, SWORDFISH or the FLYING CLOUD
running before the wind like hungry
greyhounds."*

and

*". . . a huge porthole through which
successive generations of visitors may
glimpse the elegant maritime scene that,
for a brief and glorious century, made
San Francisco the most exciting seaport
in the world."*

Does the National Maritime Museum have
any interpretive programs that part the
mists so that I can see the hungry
greyhounds or the most exciting seaport
in the world?

Provocation comes, not when we tell
people the most significant ideas from a
historical point of view, but the most
significant ideas from a personal point
of view. The THAYER film is effective
because it is a personal statement -- I
can imagine myself in the pictures.

In the future, will the interpretive
programs provided by the National
Maritime Museum lead me to want to know
more, much more, about the ships and the
history and San Francisco? Will I leave
wishing that I had had more time and
that there had been even more
interpretation?

*"V. Interpretation should aim to
present a whole rather than a part,
and must address itself to the whole
man rather than any phase."*

"Wisdom is not a knowledge of many things, but the perception of the underlying unity of seemingly unrelated facts."

-- John Burnet, on Herakleitos of Ephesos"

Tilden's fifth principle, as expressed above, has probably caused more ineffective interpretation than anything he ever wrote. Read what else he has to say:

"Of all the words in our English language, none is more beautiful and significant than the word 'whole.' In the beginning it meant healthy. . . .

"A cardinal purpose of interpretation, it seems to me, is to present a whole rather than a part, no matter how interesting the specific part may be. It will be observed that I say 'a' whole, not 'the' whole. 'The' whole soars into infinity, and the time we can spend with our listener or reader is all too brief. A friend of mine said to me, 'The tourist has three limitations -- of time, or absorptive capacity, and of money.' Truly: so it becomes the more important to make of his contact an appreciation of a whole rather than of any part. . . .

"It is far better that the visitor to a preserved area, natural, historic or prehistoric, should leave with one or more whole pictures in his mind, than with a melange of information that leaves him in doubt as to the essence of the place, and even in doubt as to why the area had been preserved at all. . . .

". . . the interpreter, whether in wilderness places or in historic houses or in the museum, must always make his appeal to the whole man that the visitor

represents. This may seem contradictory, since in numberless instances the visitor could not well explain why he is present at all. But if you are to guess to what part-man you, as custodian, are to cater, the case is hopeless. If, for instance, you look upon him as a seeker of information upon some subject you specialize in, you are considering him in part, and that part, at the moment, may want nothing of your wares.

"But if you make your target a whole man who seeks new experience, relaxation, adventure, imitation of friends who have told you 'you mustn't miss it,' curiosity, information, affirmation, and one thousand other motives, you cannot fail to hit. He may be there for the explicit hope that you will reveal to him why he is there."

We must assume that the visitors to the National Maritime Museum are, and will be, "whole." We must also make the same assumption concerning the wares of the museum. We must tell the visitor who steps on board BALCLUTHA that we believe in him or her, and in the ship. They have come on board to seek the ship. When we fill the hold with "a melange of information that leaves him in doubt as to the essence of the place, and even in doubt as to why the (ship) has been preserved at all," we defeat the park visitor and ourselves.

We must respect the integrity of the museum's visitors and the integrity of those objects that we preserve, display, and interpret.

Viewing the ships, walking on them, touching them, some phrases came to mind. They are not the most apt; they are cliches; but they did come to mind:

"There were giants in the earth in those days . . . "

-- Genesis

"I will not look upon his like again."

-- Shakespeare

And, of course:

*"I must down to the seas again, to the lonely sea and the sky,
And all I ask is a tall ship and a star to steer her by."*

-- Masefield

Cliches all -- yet these are the phrases that came to the mind and this is why the ships are important. At some time every whole man has wanted to ship before the mast. The time is gone. The ships are important to San Francisco; they are more important to me. They represent an entire age. I would resent it deeply if our interpretation were to trivialize them.

There is a constant specter that should haunt every subject matter specialist who would be an interpreter: Once upon a time this field was new and exciting, now it is the facts and the history and the objects.

"VI. Interpretation addressed to children (say, up to the age of twelve) should not be a dilution of the presentation to adults, but should follow a fundamentally different approach. To be at its best it will require a separate program."

The Environmental Living Program on C. A. THAYER is the best example I know of anywhere of the truth of this statement.

A corollary: Successful interpretation provided specifically for children is almost always effective for older children (say, up to the age of ninety-seven), but the obverse is not true -- food for thought. (This may even be a manifestation of the cliche/criticism of National Park Service interpretation: We assume that park visitors are dumb and know a lot about our subject/park. In reality most are intelligent and know very little about our subject/park. Like children?)

We do have formulas: "Quotes are forgiving." "Exhibits can't tell chronological stories." "Wayside exhibits interpret the visible scene." And many more. But the formulas are like weather predictions. If you do such and so your chances of success are 80 percent; if you do another thing your chances are 30 percent. Interpretation is an art. We should not work very hard to transfer reams of information from histories and studies onto exhibit panels and into the mouths of interpreters. But we must know the history and technology and ever so much more. When we know the subject matter we are ready to take the next step -- to search within ourselves and discover those things, those ideas, that are significant, exciting, moving, real, and whole.

We are all artists. Most of us never discover how to free our art. We settle for the refuge of facts instead of the reality of meaning.

-- Bill Clark



United States Department of the Interior

SEP 4 1987

NATIONAL PARK SERVICE
WESTERN REGION
450 GOLDEN GATE AVENUE, BOX 36063
SAN FRANCISCO, CALIFORNIA 94102

IN REPLY REFER TO:

K1817(WR-OI)

August 18, 1987

Memorandum

To: Manager, Harpers Ferry Center
Attention: Chief, Division of Interpretive Planning

From: *ACLING* Regional Director, Western Region

Subject: Draft, Interpretive Prospectuses, Ocean District and
National Maritime Museum, Golden Gate National
Recreation Area

We have reviewed both subject draft documents and approve each.

Enclosed are review comments by the Golden Gate staff on both the
Ocean District and the Maritime Museum plans. We have reviewed
the park's comments and concur with them. Also enclosed are
review comments on the Maritime Museum plan by our Regional
Curator.

Enclosure

cc:
General Superintendent, Golden Gate

J. Porter Shaw Library
S.F. Maritime NHP

National Maritime Museum. Int'l.

44-225 HIGHSIDE